

# THE MUSICAL TIMES

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## ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: SIR FREDERICK BRIDGE, C.V.O.

FORTY-FOURTH SEASON, 1914-15.  
PROSPECTUS.

THURSDAY, OCTOBER 29, 1914, AT 8.

"ELIJAH" - - - MENDELSSOHN.

MISS AGNES NICHOLS. | MADAME ADA CROSSLEY.  
MR. BEN DAVIES. | MR. ROBERT RADFORD.

THURSDAY, NOVEMBER 26, 1914, AT 8.

REQUIEM - - - VERDI.

MISS CARRIE TUBB. | MADAME KIRKBY LUNN.  
MR. ALFRED HEATHER. | MR. ROBERT RADFORD.

FRIDAY, JANUARY 1, 1915, AT 8.

"MESSIAH" - - - HANDEL.

MISS RUTH VINCENT. | MADAME CLARA BUTT.  
MR. BEN DAVIES. | MR. KENNERLEY RUMFORD.

THURSDAY, JANUARY 28, 1915, AT 8.

"HIAWATHA" - COLERIDGE-TAYLOR.

MISS ADA FORREST.

MR. JOHN COATES. | MR. GEORGE PARKER.

ASH WEDNESDAY, FEBRUARY 17, 1915, AT 8.

"THE DREAM OF GERONTIUS"  
(ELGAR)

MADAME CLARA BUTT.

MR. GERVASE ELWES. | MR. HERBERT BROWN.

THURSDAY, MARCH 18, 1915, AT 8.

MASS IN B MINOR - - - BACH.

MISS EMILY SHEPHERD. | MISS DILYS JONES.  
MR. IVOR WALTERS. | MR. MONTAGUE BORWELL.

GOOD FRIDAY, APRIL 2, 1915, AT 7.

"MESSIAH" - - - HANDEL.

MISS ESTA D'ARGO. | MADAME KIRKBY LUNN.  
MR. JOHN COATES. | MR. HARRY DEARTH.

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Of the SEVEN CONCERTS to be given, Six will be included in the  
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Prices of Tickets for each Concert: Stalls, 7s. 6d.; Arena, 6s.;  
Balcony (Reserved), 4s.; Unreserved, 2s. 6d.; Gallery (Promenade), 1s.  
Subscribers' names can now be received, seats secured, and prospectuses  
obtained at the Ticket Office, Royal Albert Hall, and the usual agents.

There are still a few Vacancies in the Choir for Tenors and Basses.

## ROYAL ACADEMY OF MUSIC,

YORK GATE, MARVLEBONE ROAD, LONDON, N.W.

Instituted 1822. Incorporated by Royal Charter, 1830.

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President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: SIR A. C. MACKENZIE, Mus. D., LL.D., F.R.A.M.

L.R.A.M. EXAMINATION. LAST DAY FOR ENTRY,  
OCTOBER 30.

Lecture by Tobias Matthay, Esq., F.R.A.M., on "The Spreading of  
Chords," Wednesday, October 7, at 3.30.

Lecture by John B. McEwen, Esq., F.R.A.M., on "A Theory of  
Rhythmic Accent and Rulato," Wednesday, October 14, at 3.30.

Lectures by Stewart Macpherson, Esq., F.R.A.M., on Wednesdays,  
October 21 and 28, and November 4, at 3.30.

Fortnightly Concerts, Saturdays, October 10 and 24, at 8 p.m.

Chamber Concert, Duke's Hall, Monday, November 2, at 3.

Michaelmas Half-Term begins Monday, November 2.

Entrance Examination, Wednesday, October 28, at 3.

Full particulars on application to—

F. W. RENAULT, Secretary.

## THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens," Telephone—"1160, Western,"  
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President: H.R.H. THE PRINCE CHRISTIAN, K.G.

Director:

Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Hon. Secretary: CHARLES MORLEY, Esq.

The HALF-TERM will commence on Thursday, November 5.

The Examination for Associateship (A.R.C.M.) will commence on  
April 19, 1915.

Syllabus and Official Entry Form may be obtained from

CLAUDE AVELING, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c.,  
may be had on application.

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Kensington Gore, S.W.

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Full and String Orchestras, Operas, Lectures, Recitals, Chamber and  
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FOR MUSICAL EDUCATION AND EXAMINATIONS.

PATRON—HIS GRACE THE DUKE OF LEEDS.

PRINCIPAL—DR. F. J. KARN, MUS. BAC. CANTAB.

DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, ESQ.

## HIGHER EXAMINATIONS, 1914.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to July, 1914:—

### DIPLOMAS IN PRACTICAL MUSIC.

#### LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Gladys M. Adams, Daisy M. Aston, Sarah E. Asher, Ellen M. Adair, Violet B. Baines, Dorothy Bradley, Clarice E. Bower, George H. Barnsley, Mildred W. Burgess, Constance Baines, Samuel Bardsley, Doris E. Cooke, Blodwen Canfield, Ethel M. Chandler, Ella E. Cattle, William Conce, Lilian M. E. Cheney, Florence Church, John H. Davies, Mary Davidson, \*Lilian A. Davis, Irene M. Denmark, Annie M. Edwards, Jennie Edmonson, Allison A. Fleming, Emily M. Fry, Clement S. Fox, Florence Ferguson, Ethel S. Griffin, Jane A. Goodwin, Ida M. Hardy, Clarice J. Hague, Leila Hazell, Irene M. Hart, Frances Hanson, Dorothy T'Anson, Albert R. Jones, Muriel Johnson, Annie Johnson, Bernard Jessop, Maggie M. Jones, Gertrude Jones, William H. John, Dorothy Jackson, Caroline Johns, Doris Johnson, Ida K. Koops, Myfanwy V. Lloyd, Mary McGillicuddy, Eva Mills, Richard Makin, Elizabeth K. MacLaren, Ivy E. Noble, Edith M. Newcomb, Eveline G. Oliver, Dorothy R. Parker, Ernest Piercy, Emily E. Plant, Edith Phelan, Ivy W. Read, Beatrice A. Riddell, Wilfred C. Ridgway, Eleanor Rowell, Rose Rigg, Salome Rickard, Alfred O. Saunders, Maria R. Sutherland, Maggie M. Suer, Mabel L. Smith, Lily Spence, Sarah E. Spence, Bertha Sanderson, Rose E. Sauve, Edith E. Terry, Hilda G. Taylor, Jessie Taylor, Ivy Taylor, John S. Taylor, Lilian Thomas, Hilda G. Tyers, Pansy O. Tanner, Daisy Venables, Ella Vincent, Lilian Vernon, Katie Williams, Dora Williams, Gwenllian Williams, Elizabeth Williams, Ethel Wright, Eva W. Yates.

ORGAN PLAYING.—Edward Bulmer, Frank P. Saffell, Thomas J. R. Taylor, Thomas Troman.

SINGING.—Mabel C. Foley, Joseph E. Holmes, May Matthews, Annie C. Palmer, Isabel Parrott, \*Dorothy M. Sweet.

VIOLIN PLAYING.—Norah D. Gimblett, C. Chris. Laugher, George Wynn.

ELOCUTION.—Edith M. Groves, Harold J. Ripper.

VIOLONCELLO PLAYING.—Sybil A. M. Skelding.

RANDMASTERSHIP.—Sam Myers.

#### ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Lydia M. Arnold, Ethel M. Avery, Hilda Attenbrow, Helen F. Allinson, Gertrude L. Armstrong, Mary A. Allen, Ellen Acheson, Edward Ashton, Hilda M. Arkell, Beryl Adams, Edgar C. Allen, Dora L. Armstrong, Hazel Anketell, Emma L. M. Ames, Ivy Anderson, Ada Auburn, Olive M. Bolitho, May Byrne, Edith Borchard, Horace Bate, Dora Bryant, Gladys W. Bragg, Eva Butts, Lillian B. Baxter, Grace F. Bland, Dorothea E. Browne, Sylvia Bent, Allan Bellamy, Mary Banks, Ada Brodgen, Doris Bolton, Thomas Binckes, Helen M. Bolton, James W. Brooks, Gladys Branson, Annie Bennett, Harold G. Baker, Beatrice Bearpark, Ruby E. Bates, Ida K. Brown, Rebecca F. S. Bain, Maude J. Browne, Peter Ballantyne, Daisy Brown, Phyllis M. E. Barnes, Doris E. Brice, Gladys Barrett, Albert Bourchier, Edith E. Bloom, Bertha C. Bramwell, Lillie Bradshaw, Annie Borsley, Hilda M. Bentley, Ethel Bardsley, Hannah E. Bell, Ernest Benson, Gwylfa Bowen, Annetta M. Burnett, Stella Burrows, Fanny Bower, Elsie Boland, Nellie Bourke, Amy L. Brook, Theresa Bessell, Mabel Batchelor, Annie M. Bowyer, Masey Bennett, Irene Beiger, Luella Boyd, Mary L. Campbell, Ida Craig, Olive N. Cluies, Mabel Crow, Doris Chaplin, William G. Chisholm, Norman Chappell, Rowland Charlesworth, Queenie Carr, Doris Cutts, Wilfred Carrington, Allen Clay, M. Cadd, Beatrice M. Clapp, Ina Christie, Cissie Cullen, Florence E. Cole, Ida K. Cavendish, Florence E. I. Conch, Raymond L. Callow, Clara Crutenden, Helen L. Craven, Violet I. Chambers, Margaret M. Croft, Madeline Carris, Arthur H. Clough, Ida Collings, Mary E. Clunn, Jess Collins, Ernest Cuthbert, Marjorie Cross, Elsie M. Corish, Florence E. Chapman, Alice Codner, Phyllis Carter, Winifred Campbell, Neta Callaghan, Bertha J. Caldwell, Muriel E. L. Collier, Vera I. S. Clarke, Gladys Coste, Iris F. Cox, Edith M. Daniels, Brigid Devereux, Elizabeth Dugdale, Olive B. Drower, Lilian A. Dwyer, Frances M. Duncan, Margaret W. Dale, Johanna E. Delaney, Charles Davies, Kim Dive, Edith H. Dolson, Marjorie Delany, Frank Dunlop, Patrick A. Daley, Marjorie E. Duff, Mary A. Dunnett, Madge Dower, Eileen Davis, M. De Lamph, \*Ruth C. Evans, Clara Elton, Betsy Eason, Margaret Edgington, Jestyne P. Evans, Frederick W. Evans, Eva Ellis, Florence V. L. Freeborn, Jessie Fraser, Vera Ford, Lily I. Faulkner, Beatrice A. Finney, Edward Ford, Percy H. Feather, Hilda C. A. Farmer, Cecilia Frost, Bessie Farnham, Lily Foster, Rose F. Flynn, Frieda E. Fischer, Evelyn V. Fennell, Queenie Foot, Freda M. L. Fanthorpe, Ethel Fox, Daniel Francis, Ruby Freeman, William R. Gray, Rita Goodlatte, Emma M. Greatorex, Dorothy M. Groom, Annie Greenwood, Phoebe Gravell, Florence Granville, Jack Green, Dyllis L. Greville, Evelyn M. Gaudion, Louise Gosling, Laura Green, Harold Garthwaite, Harold Gordon, Rebecca Gill, Nellie L. Green, Gertrude E. Griffiths, Dorothy M. Gilling, Cora B. Geib, Mary C. Gooley, Gertrude M. Gries, Bertha Gatt, Owen Hughes, Edith J. Hallis, Jessie Holbrook, Ada F. Hunt, Elsie Hubbard, Eveline E. Houghton, David A. Hargreaves, Margaret Hewitt, Dorothy M. Heath, Kathleen Hayes, Hilda Hunter, Constance A. Harvey, Eleanor G. Heathcock, Theresa Huston, Ethel Hughes, Jessie G. Hunter-Thomson, Magdalene L. Hunter, Frances H. W. Hunt, Edith Hulme, Nellie Hoyland, Violet Hornshaw, Rachel Harries, Anita Harris, Mary S. Handy, Winifred F. Helps, Ada Harrison, Benjamin T. Howells, James Hugh, Irene Hartland, Margaret Hammond, Blanch Heister, Doris M. Hall, Annie H. Halstead, Gladys J. Hulme, Elizabeth Hanson, Frank Harrison, Ethel F. Hunt, Gladys Higgs, Hilda I. Hooper, Dorothea M. Hides, Bessie M. Hicks, Ruth M. Harmer, Irene Haynes, Olga J. Hale, Lilian M. Harwin, Geraldine Hunter, Jean K. Hogg, Gladys I. Holiday, Winnie Howson, Ethel M. Impett, Amy M. Iron, Annie Ibbotson, Lilian James, Mabel Jones, Gladys M. James, Edna G. Jones, Mary C. Jones, Mary John, Gwladys L. Jones, Olive Joebury, Minnie Jenkins, Elsie Jacob, Lillian Jones, Leoline Jorgensen, May Joy, Arnold H. Jucksch, Doris Kemp, Norah K. Kemp, Herbert J. Kitchin, Mary H. Kerr, Clara Keevill, Violet Keast, Evelyn M. Kingston, Peter Knowles, Eileen Kelly, Rachel Levinson, Miriam L. Lynn, Gladys Loder, Mary E. Longbottom, Florence T. Lawson, Gladys L. Long, Gertrude E. M. Ling, Ellison A. L. Lofis, James Liddle, Willie Langham, Willie Lewis, Lilian Legge, Florence Lytle, Gladys Leslie-Baker, Lilian Lovett, Frances Levy, Annie A. Langford, Beatrice Lindley, Margaret Lloyd, Florence R. Lansom, Ruby V. Loy, Edith I. Lockard, Kitty Lee, M. W. May McIntyre, Minnie Mounfield, Ruby Moore, Mary P. McQuillan, Gertrude Maguire, Agnes R. J. McDonald, Enid Munford, Alice Mottman, Henrietta McKee, Ada L. Martin, Mary Martin, Dorothy Morse, Blodwen Morgan, Hilda M. Millburn, Winifred Mullins, James McPherson, Lily C. McCormick, Dorothy M. MacCarthy, Daisy A. G. Mills, William McCulloch, J. Winifred E. Martin, Ceridwen Morgan, Dorothy G. Motley, Dorothy Miller, Florence V. Margaretson, Ethel A. Morton, Henrietta C. A. Moore, Gertrude Martin, Lena Mellor, Louisa A. Miller, Florence G. Mumby, Dorothy H. Morris, Benjamin Mortimer, George W. Moore, Olga Macmillan, Violet Morgan, Mary Monkhouse, Priscilla Maria, Gladys Mudrie, Kathleen M. McCauley, Edward K. Madell, Ivy Muir, Edith L. Mills, Doris Manger, Millie Metcalfe, Annie McCarthy, Hilda M. Nash, May B. Nutt, Elizabeth C. Norris, Clara B. Newton, Emily K. Newton, Olive B. Nightingale, Ethel M. Nimick, Topsy Nangle, Eva Nickols, Kathleen O'Sullivan, Lilian J. Oxborrow, Alice O'Grady, Lina Oxburgh, Nellie O'Brien, Mary O'Donnell, Mabel O'Dwyer, Gwen O'Keefe, Gladys Pearce, Gertrude A. Price, Isaac G. Powell, Maude Price, Annie Plaistow, John W. Prince, Doris Price, Robert Penny, May Peters, Violet A. M. Perryman, Ernest J. Pedley, John L. Pickard, Ivor Price, Edith A. Preston, Annie F. Patti, Florence F. Punshon, Dora Penson, Eileen Powell, Winifred A. Quinn, Dorothy C. Quinton, Daisy I. Rous, Elizabeth Roberts, Elsie H. Rix, Gertrude H. Rea, Sarah M. Robinson, Lilian E. Richer, Lilian Resnick, Elizabeth Roberts, Florence H. Roe, Ida Radcliffe, Elsie E. Rigby, Lilian M. Robinson, Ivy M. Roberts, Sarah F. Roberts, Ethel Roache, Vera Robinson, Dorothy Reid, Holly M. Ridge, Amy Rootham, Carrie N. Robinson, Mabel E. Reid, Florence G. Rogers, Jean M. Scott, Evelyn Shepherd, Constance B. Stevenson, Vera E. Schofield, Una M. Smith, Clara Samins, Ethel M. Stewart, Nora A. Smith, Lillie D. Symmons, Annie Shanley, Doris Sharpe, Grace W. Smith, Florence B. Smith, Nellie Scott, Evelyn Silverman, Elsie M. Stokes, Elsie Sandim, Florence M. Simpson, Marion Shore, Dorothy Silcock, Helena M. Shewell, Florence Smith, Helen L. Strubbs, Marion H. Smith, Annie C. Spiers, Elizabeth H. Stevenson, Mabel L. Small, Cecilia C. Skehill, Christine E. E. Silversides, Elsie M. Skipp, Annie C. Segers, Mabel Stephens, Albert Spencer, John H. Shaw, Elizabeth C. Smith, Ida Smartwaite, George Smith, Elvira Sattler, Olive D. Sturgis, Ada M. Seddon, Winifred S. Stock, Doris M. E. Smith, Eileen M. Sullivan, Edna M. Turner, Eileen L. Tanner, Joseph Targett, Stanley F. Thurlow, Vera Turton, Agnes J. H. Taylor, Annie H. Thom, Mabel Thompson, Lilian F. Thompson, Susan Taylor, Margaret M. Thornton, Winifred M. Turner.

\* Gold Medalists.

† Silver Medalists.

Dorothy M.  
Larkland, O.  
Katy Warren, Elsie  
Grace L. M.  
Webster, Ge.  
Whalley, Sa.  
Wismann, Ed.

VIOLIN  
Hershey, F.  
Clarice M. N.  
Smith, Maria

SINGING  
Ethel M. Co.  
Lough, Willi  
Adna H. Rut  
North A. M.

ORGAN  
Thomas Trom

ELOCU  
A. Dent, Flor  
Morgan, Eva  
Scamell, Em

CORNE  
FLUTE

PIANO  
SINGING

Thoma

Harry  
Shaw, Freder

The ex  
F.R.C.O.: P  
Canbridge, E  
Lennard N  
Halloway, E  
Charles E. Jo  
Eag, Mus. B  
Reginald J. W  
Oman: J. H.

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Secretary

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orchestra

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## LONDON COLLEGE OF MUSIC.

ASSOCIATES (A.L.C.M.)—Continued.

Dorothy M. Towers, Elizabeth M. Thomas, Willie O. Treharne, Norah I. Tuckfield, Mabel B. Thompson, Kate L. Temple, Ellen Taskard, Olive E. Trenchard, Edna K. Taylor, Gladys M. Thomas, Victor C. Tanner, Gladys M. G. Tovey, Ruby M. Taylor, Violet Tate, Kitty Travers, Bessie Turner, Harry Turner, Ella Vincent, Clara J. Vines, Minnie E. Venson, Mary E. Verity, Eliza C. Williams, Dorothy M. Warren, Elsie M. Willmott, Margaret D. Williams, Violet G. Webber, Annie C. Wilson, Augusta M. Wright, Nellie Wilcock, Violet J. Wallace, Grace L. Williams, Mabel C. Watkins, Greta L. Wall, Edith Walker, Elizabeth S. Wilson, Dorothy F. Walton, Marion E. Williamson, Tom Wilson, Gertrude Wright, Willie S. Wilkinson, Lilian L. Wilson, Gertrude M. Withers, Dorothy L. Wilkinson, Mary Whatmough, Thomas Walley, Sarah Williams, Dorothy E. Wooddin, Sylvia White, Pearl P. Worms, Clarice I. Walsh, Edith M. Whitton, Pearl Wilson, Florence Wiseman, Ena Withers, Annie Wiener, Selina M. Ziegler.

**VIOLIN PLAYING.**—Percy Bosner, Doris M. Cutler, \*Jan Child, Alice Chisholm, David H. Dunlop, Cecil Greenshaw, Frances C. Hargrath, Fred Hughson, Percy E. J. Hale, Nellie Henessy, Christopher Laughner, Agnes McConnell, Mary A. Meixner, Mona McDermott, Clarice M. Nash, Alfred G. Newman, Florence J. R. Rheuben, Robert Sleaf, Horace Slack, Laura Smallacombe, Doris Shorten, Stanley C. Smith, Maria P. Weiss.

**SINGING.**—Grace A. Atkin, Florence E. Broadbent, Alice L. Burgess, John M. Bray, Mona Burrows, Clarrie Bagshaw, Mary Bentley, Edith M. Collins, Alice Coombes, Lenore B. Carridge, Helen Davis, Jane Docherty, Edith F. Jeffs, Eva M. Knight, Marjorie Loveday, Maud Lough, William E. Maxwell, Aaron Miller, Florence Milton, Annie M. Osborne, Kathleen O'Daly, Jean E. Patterson, Margaret P. Pringle, Eliza H. Russell, Stella Salathiel, Mabel E. Sturzaker, William H. Stones, Dorothy M. Sweet, Alice Tombs, Ivy Thomas, Eileen G. Temple, Gerda A. M. Voce, Ivy C. Ward, Alice Wilding.

**ORGAN PLAYING.**—Alexander C. Barrie, Muriel E. Jones, James B. Kynock, Harold O. Newman, Harry H. Phillips, Arthur L. Stevenson, Thomas Troman.

**ELOCUTION.**—Edith E. Blackmore, Amy M. Burrells, Winifred Barclay, Ettie E. Colman, Clarissa Cruttenden, Dorothy Dyson, Lilian A. Dent, Florence G. Gunatillaka, Anna G. Lang, Laurette E. Lewis, Andrew G. Millett, Amy Mawson, Florence M. Macpherson, Helen C. Morgan, Eva Mawson, Gertrude Newton, Edith B. Richards, Amy Richardson, Edith R. Robson, Mary F. A. Silversides, M. Francis de Sales Scammell, Emma C. Tweedie, Theresa Wakeford.

**CORNET PLAYING.**—Henry Bailey.

**FLUTE PLAYING.**—Garnet A. Ross.

## TEACHER'S DIPLOMA.

**PIANOFORTE PLAYING.**—Nita Akhurst, Vera Baker, Elizabeth G. Cooke, Georgina M. Graham.

**SINGING.**—Eva M. Bockett, Alexandrine Prevel, Annie South.

## DIPLOMAS IN THEORETICAL MUSIC.

## LICENTIATE IN MUSIC (L.Mus.L.C.M.).

Thomas Emberton.

## ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Harry Brelsford, William J. Gould, Albert Kirk, Ruth M. Kleyn, Colina M. Mackenzie, †William A. Payne, George G. Rix, Percy J. Shaw, Frederick H. Spokes, Dorothy A. Twist.

\* Gold Medalists. † Silver Medalists.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Bac. Oxon., F.R.C.O.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O.; Frederick Cambridge, Esq., Mus. Bac. Dunelm.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; Frank Ellerton, Esq., Mus. Bac. Oxon., F.R.C.O.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; W. O. Forsyth, Esq.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Hawley, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; Ludwig Hopf, Esq.; Arthur H. Howell, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; D. J. Montague, Esq.; Graham Price, Esq.; F. W. Pacey, Esq., Mus. Bac. Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; E. P. Salvage, Esq.; Reginald J. Shanks, Esq.; William Short, Esq., L.R.A.M.; C. Reginald Toms, Esq.; John Thornton, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.; H. W. Weston, Esq., Mus. Bac. Dunelm., A.R.C.M., F.R.C.O.

There were 1,142 Candidates for Diplomas, of which number 700 passed, 429 failed, and 13 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.), and LICENTIATE (L.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in London and at over 450 Local centres in DECEMBER. The last day of entry is November 14.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other orchestral instruments. LESSONS MAY COMMENCE FROM ANY DATE.

There are CLASSES in Pianoforte, Singing, Violin, Elocution, Harmony, Counterpoint, Ear Training, Sight Singing, &c.; also SPECIAL COURSE of TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists. Fine THREE-MANUAL ORGAN (38 stops) in the College Concert Hall, available for lessons and practice.

The College is open from 9.30 a.m. to 9.30 p.m. The staff consists of over 90 professors.

There are CHOIR (S.A.T.B.), FULL ORCHESTRA, OPERA TRAINING CLASS, STRING QUARTET CLASSES, DRAMATIC CLASS, and CONDUCTOR'S CLASS.

The 203rd Students' Concert took place in the Concert Hall of the College on July 1.

A performance by the Opera Class will take place during the Autumn term.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to

T. WEEKES HOLMES, Secretary.

Telephones: 3870 Central and 3948 Gerrard.

Telegrams: "Supertonic, Reg. London."

## ROYAL MANCHESTER COLLEGE OF MUSIC

Patroness: HER MAJESTY QUEEN ALEXANDRA.  
President: Sir W. H. HOULDSWORTH, Bart., LL.D.  
Principal: Dr. ADOLPH BRODSKY.

The COLLEGE YEAR opened on Tuesday, September 29.  
Special Houses of Residence recommended for Students.  
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.  
Fee for the year, £30, payable in instalments of £10 at the beginning of each term. Special Fee for Wind Instrument Course, £15.  
Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.  
Opera Class—Miss MARIE BREMA.

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## DR. ARNE

AND

## RULE, BRITANNIA

BY

WILLIAM HAYMAN CUMMINGS.

### PREFACE.

The glorious National Song, "Rule, Britannia," is familiar to the whole British Race; nevertheless, very few men and women are acquainted with the history of its birth and parentage.

In the following pages I have endeavoured to chronicle all the facts which are discoverable by diligent research, and to present them in an attractive and entertaining manner.

The life of Dr. Arne, the composer of "Rule, Britannia," offers to the reader and to the music student an interesting and instructive story, showing that natural ability, even when combined with genius, is not sufficient to ensure a triumphant and successful career. Morality and conscientious rectitude in the affairs of life are essential, and had Arne exercised these, his exceptional gifts might have enabled him to surpass his great contemporary, Handel.

It only remains to be noted that many letters and documents are here printed for the first time, some of them copied from the original autographs in my possession. They illuminate much which has hitherto been obscure and uncertain in the career of a famous composer.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1914.

## THE ARTIST AND THE PEOPLE.

BY ERNEST NEWMAN.

Is it the fault of the composers or of the peoples that national songs are as a rule such poor stuff? Why should our soldiers in France go marching to the most wretched of music-hall songs when we have composers of the calibre of Elgar and Bantock in the country? Is it that the composers cannot write the sort of music that will satisfy at once the musician and the populace, or that the populace has no ear for any but the most obvious music? In his D major 'Pomp and Circumstance' March, Elgar has given the soldiers an ideal piece of 'popular' music in the best sense of that term. I wonder how many soldiers know it, and of those who do, how many realise how thoroughly good it is? It gives one an uneasy sense that we artists and the mass of mankind live in different mental worlds, over the frontiers of which it is impossible for either us or them to pass into each other's territory. The potency of art resides not so much in what it actually says as in the response it calls out from each hearer's past intellectual and emotional life. Elgar's March seems to me a vigorous, bracing piece of music, full of the animal spirits that one would expect to be of irresistible appeal to the soldier. But do I only think so because the music complies perfectly with my notions as an artist of what a breezy march should be; and does the soldier, lacking the more or less conventional artistic mould into which to pour his feelings, fail to see Elgar's work quite as I do, and so fail to appreciate it as I do? On the other hand, certain music stirs an emotion in him that I, for my part, frankly cannot imagine any intelligent human being feeling an interest in. From musical food that I should call unbearably coarse or insufferably sloppy, he seems to extract at least as much spiritual nourishment as I can extract from Bach or Wagner; and I am not at all prepared to say that, in the last resort, it is not spiritual nourishment of much the same kind as well as the same degree. To me a song like 'The Rosary' is merely the snivel of a distempered puppy; but I can well believe that to the man in the street, or the maiden in the picture-house, it opens such glimpses of paradise as are given me by things like Bach's Aria for the G string or the Adagio of the Ninth Symphony. The curious thing is that in face of the supreme realities of life, art—even to artists and lovers of art—becomes strangely small and unreal. We see this incidentally in the general abandonment of concerts for the whole coming year during the first few weeks of

mental strain that we all went through at the commencement of the war. It is no disparagement of art to say that it is not life,—indeed, as artists, we have always had to insist both on the ideality of art and the impossibility of confusing the quality of the art with the character of the artist. But in times of supreme crisis one begins to understand the Philistine point of view that art is merely a plaything for idle hours. During the first few weeks of August we were all of us, I think, intellectually and emotionally shaken as we have never been before by any trouble, public or private. I can speak with certainty, of course, only of my own state of mind, but no doubt it was that of many others. I found myself for some weeks incapable of thinking seriously about music,—not from any panic fear, but simply because, in face of the tremendous realities that life suddenly opened out before us all, music seemed to me utterly remote and unreal. It was not merely that to sit at home and pamper the soul with delicate, sweet sounds while the blood of Europe was being poured out, appeared as callous as to be fiddling while Rome was burning: it was that the critical appraisal of music—the occupation in which some of us have to spend our lives—suddenly took on an almost ludicrous air of insignificance. What in the name of all that was rational did it matter whether a particular melody of Strauss's was good or bad, or whether Rimsky-Korsakov was or was not an over-rated composer at present? To sit down solemnly and write at length about such things, and be prepared to fly at the throat of any one who contradicted us, seemed as absurd as for a family to be quarrelling a whole day about the relative merits of the humming of this insect or that in the garden, while inside the house some one was dying in slow agony.

This mood is bound to pass away, of course. Art would not have been evolved as it has been through all the centuries were it not as vital a part of our being as the desire for food or for love; and when the normal balance of our mental life has been restored, we artists will come to think, as before, that art, in its own way, is as real as what the world calls reality. But that frame of mind requires a certain ease in life, a certain abstraction from life: and the value of our recent experiences is the proof that artistic emotion cannot exist in the soul at the same time as an overwhelming emotion derived from reality, and the inference this perhaps authorises that the reason the 'people' are not more artistic is that for them 'life' is too real. In the daily struggle with poverty, disease, and death, there is little time for looking beyond and within to the new Jerusalem. It is a familiar phenomenon that to the Swiss mountaineer the Alps are less a vision of unspeakable beauty than a means to a livelihood. One must come to reality from a distance, see it from a distance, and see it comparatively rarely, to colour it with the ideal. To the millions who yearly trudged over Westminster Bridge, it was simply a footway to the day's toil and back again, to be forgotten when the day's toil was over; it needed the sudden flashing of the

view of it upon a Wordsworth's eye for the wistful poetry dreaming within the stone and iron to make itself visible and audible :

' Dear God ! the very houses seem asleep ;  
And all that mighty heart is lying still.'

There comes a time in many thoughtful artists' lives, I imagine, when they are inclined to turn their back upon art as being a somewhat selfish enjoyment, seeing that the bulk of mankind are debarred from it by the sheer necessity of working to provide the artist with the leisure that is essential to him. I am not saying that this is a rounded view, for in the last resort the world is as rich by the music of those feckless and economically useless persons Wagner and Hugo Wolf as by the potatoes of the Irish farmer. But it is a view that occurs to one sometimes, and a view that has some justification. In his 'Multitude and Solitude' Mr. Masefield has given fine expression to this impulse of the disillusioned artist to cease his traffic with imaginary things and bend his back to the hard common labour of the world.

Quite recently I received a letter from a lady connected with the theatre and the opera, who was trying to work out some difficult problems of her art in a poor fishing village on the Scotch coast. 'But away here,' she wrote me, 'where the men grab a hard living from the sea, I feel the whole thing's not worth a whistle.' That was my own feeling for an hour or so the other day. I was in the organ loft of the great hall of a university that has been turned into a soldiers' hospital. The organist was playing to men who had been wounded in the fighting round Mons. All that the musical culture of my life has been devoted to obtaining for me seemed to fall away from me like a useless garment : as one thought of the broken bodies in the hall below, and what those bodies had endured day after day that we might live at ease at home, the touch of shame that was inseparable from the thought of that ease put it out of the question that one should coddle his soul with the customary dainties of music. Certain great and grave music would have harmonized with the scene, but not much, I confess, that I could think of. On the other hand,—and this was the strangest part of the experience for me—I found myself not only tolerant but, in some inexplicable way, positively appreciative, of music that at any other time would have moved me to derision. The men had sent up a list of the music they would like to hear : it was mostly of the 'Tipperary' and 'Lost chord' type, though one soldier had asked for what he called the 'Rachmanov' Prelude. To forget the place and the scene, as one managed to do for an odd moment, was to become an artist again, critical of the music as music, and contemptuous of it when it was artistically bad ; but when one turned one's eyes again on the beds below and saw the men drinking in the strains and occasionally joining in them, the worst music lost its power to annoy.

One ceased to be an artist : one's psychology simply adjusted itself without an effort to that of the men. And for the first time in my life I began to understand how the people can love their poor music as they do. These irreflective beings are not individualists as artists and art-lovers are. They cannot live alone : their mental life is not sure enough or deep enough for that. On their days of holiday, in their evenings of leisure, they shun solitude as they would the plague : they must be in a crowd or they will die of boredom. The true artist's pleasure is a solitary thing. To enjoy a book, a picture, a landscape, he prefers to be alone, or at any rate in the company only of someone tuned to the same spiritual pitch as himself ; he would prefer to savor his music also alone, if the nature of the art did not make association with others mostly inevitable. So he develops his feelings and his perceptions to new and ever new refinements. To the people this intensive culture is impossible. Enjoying in crowds as they do, the sensations of the finer individuals among them can never develop in subtlety beyond the sensations of the average among them. A song of Schubert or Wolf, a nocturne of Chopin, a prelude of Bach, is the cry of a solitary spirit that really needs no companionship in its own intellectual life : and here and there a spirit, for the moment made approximately fine, responds to the cry. But a popular song is only a greatest common denominator, a reach-me-down suit that has to be made coarse and shapeless so that it may hang with much the same rough congruence upon a larger or a smaller, a thinner or a stouter body. And for the artist to sympathise with the popular point of view he has to stand shoulder by shoulder with the people in some crisis in which he unconsciously discards, for the moment, all the qualities that separate him as an artist, from the crowd.

And so, to return to the purely artistic standpoint, we begin to understand why the songs that a nation takes to its heart—especially its patriotic songs—are as a rule such inferior stuff. There is no community of spirit between the great composer and the nation as a whole ; they inhabit different worlds ; neither speaks a language that is quite understood of the other. If the nation and its great men were one in the arts of peace as they are in the arts of destruction, it is to its great men that the nation would instinctively turn at times like these. But the psychology of the crowd becomes the dominant factor, and in that psychology there is no room for the real artist. This the artists seem instinctively to recognise. I can recall no memorable piece of music that has been directly inspired by war except the 'Kaisermarsch' of Wagner ; and this, though it indeed gives an eloquence unparalleled elsewhere to the psychology of the crowd, is after all but a poor thing in comparison with Wagner's other music. Brahms tried to beat the military drum in his 'Triumphlied,' but this sort of banging and strutting was really alien to his reflective temperament. One could wish that the best of our

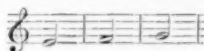
English poets and the best of our English musicians would co-operate to express for us in some great and enduring song just what we are all feeling to-day. But that is not to be. There have been some fine poems in the newspapers during the past few weeks; but it is not these, but some mechanical doggerel of the school of Kipling, that is to be set to music, and the music is presumably to be of the sort that has long made the popular English ballad an offence to musicians. Perhaps the people's instinct is the right one: they know what they want, as their apologists are so fond of telling us. In the past they have gone to the third- and fourth-rate men for their national songs, as they are doing to-day. The national anthems of the world are, on the whole, a deplorable lot. It is only the associations of 'God save the King' that prevent even the man in the street from seeing what wretched commonplace it is. 'Rule, Britannia' is hardly better: it never really hits the heroic it is always aiming at; its pompous periods symbolise only the protrusion of the national stomach, not the swelling of the national chest. The Austrian National Anthem is good music because it was written by Haydn without any thought of the nation: both this and the Russian Anthem—the work of Lvov—owe their musical quality to the fact that they make no attempt to give voice to the warlike psychology of the crowd. Both these songs, indeed, are much too sober for fighting purposes. The Belgian National Anthem, 'La Brabançonne,' is a poor thing to the outsider who judges it simply as music, though no doubt to our gallant Ally it is sanctified by associations. 'Die Wacht am Rhein' is in itself a thoroughly commonplace tune; but it has the advantage of gaining in impressiveness when sung by large masses of men. The one really national song—i.e., a song that has really come from the people, not from the accredited composers of a race—that is worth the paper it is written on, is 'La Marseillaise.' There is genius in that, though it is the genius of the amateur. It is weakest at the end, as an amateur's music always is: the final phrase of the song seems to me like a ridiculously small and unimpressive tail attached to a big and fierce tiger. It was no doubt an instinctive sense of the weakness of this phrase that made Schumann reject it in 'The Two Grenadiers,' and finish his quotation with a variant of the second line of the song. But 'La Marseillaise' is for the most part the right kind of thing. The swift leap to the dominant and the pause on it in the opening line are like a rider rising in the stirrups and drawing a flashing sabre from the scabbard: the modulations in the middle of the tune are admirably expressive, as is also the new rhythmic turn given to the melody towards the end. We should have reason to congratulate ourselves if, in default of our recognised composers, some Rouget de Lisle were to spring out from the ranks of the people to-day; but one sadly doubts whether the people can produce him, and would recognise him if they saw him. Their taste has been irreparably debauched. It's a long, long way from Tipperary to 'La Marseillaise.'

## MUSICAL CLICHÉS AND COPYRIGHT.

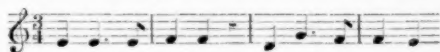
By G. H. CLUTSAM.

(Continued from page 512.)

A very simple progression—the ascent of the scale from the third to the dominant:



has attracted innumerable composers as a fundamental in their search for an appealing tune. In its primitive expression Handel may be cited:



with Rossini:



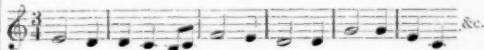
and Mendelssohn:



among a hundred and one others, but Beethoven in his finest Trio (Piano, Violin, and Cello) gave it a definite form and dignity that have seldom been attained by its myriad unconscious plagiarists:



Delightfully ingenious use has been made of this theme by our English ballad writers, and for really popular samples Sir Arthur Sullivan, in a sentimental vein:



and in his comic-opera style:

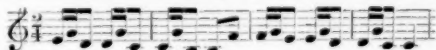


with Signor Tosti, who, despite his nationality, was one of the most refined and talented exponents of a form of song-writing that England has for good or evil made entirely her own:

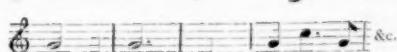
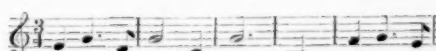


can be quoted as essentially typical.

One of the first successes of Johann Strauss, the king of terpsichorean music of the domestic or social kind, by extending the descending variant:



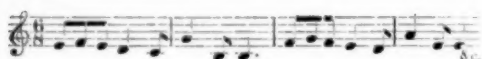
provided a theme for a very popular English waltz



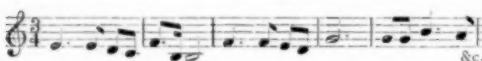
which, curiously enough, was perverted by Waldteufel into another successful waltz without anybody recognising the similarity :



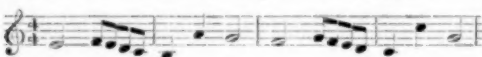
and which came over later (about ten years or so ago) in a comic opera from Germany in a new version which kept barrel organs very busy for that fairly well-defined period that marks the limitations of popular success :



As an incident it might be pointed out that one of the most attractive—from the sentimental point of view—songs that ever made an appeal to the sympathies of the less-cultured section of the German nation, was the following tune by Bendel :



One version, of a deep and poetical character, that has exercised its influence on thousands of all nations in time of mourning, is from Chopin :



and it is scarcely necessary to quote the Funeral March ('Saul') of Handel, which the Polish melody appears to have displaced of recent years for obsequial ceremonies, but the basis on which the tune pivots is practically identical.

Another elaboration of the phrase, by an effective persistence, enabled Rubinstein to find a theme for one of his most popular pianoforte pieces :



The myriad unblushing plagiarisms of the idea by average composers that clamour for its protection by law, year in year out, can easily be discovered by those interested, but that the aristocrats of music-making have not been impervious to its spell, and that the critical *cognoscenti* appreciate the familiar without recognising its actual banality, can be demonstrated by the much-lauded broadly-swinging phrase allotted to Chrysothemis by Richard Strauss in his 'Electra,' and form a fitting conclusion to the illustrations :



There are other clichés not less significant than the two cited which would repay examination. Of course, the notes of the diatonic scale are naturally limited, and even their sequences suffer regulation. The hopelessness of any attempt to create a new tune from the contents of an ordinary scale is self-evident. The melody of the future will be evolved from harmonic progressions, from the contents of generously elaborate chord devices, but never from the line process. Some of the most indifferent composers are already feeling the point, and they are wearing to death a number of chord-sequences clichés that would provide ample material for a lengthy article if the spirit moved one. As an illustration of this tendency, the following progression :



with one or two variants in the harmonic treatment of the F<sup>2</sup> or F<sup>2</sup>, has become almost insufferable by the frequency with which it is glibly offered for consumption. In one publisher's thematic catalogue, printed on the back of a song whose main appeal to popularity was based on this identical phrase, nine out of the round dozen specimen first-eight bars flaunted the progression in one form or the other. Practically all the music of an extremely popular kind must necessarily be reminiscent. Its composer,—as composition is done nowadays with the aid of a pianoforte, and fingers that can only go the way of reminiscence,—honestly believes he is evolving at least an original form of a musical thought that should prove attractive to the public he appeals to ; and curiously enough, if the public has heard it before or is in sympathy with its protoplasmic parentage, it has all the possibility, with generous luck, of establishing itself as a success. The happy tune that carries our troops in rhythmic swing through the roads of England, France, and Belgium (*vide* the newspaper correspondents) has been written almost note for note years ago as a popular Irish ballad. The difference between 'Eileen Alannah' and 'It's a long, long way to Tipperary' is only a rhythmical one, but the composer of the soldiers' marching song can be very proud that he hit upon the diversion. A correspondent has suggested that it would be difficult to find a good popular melody written by a 'reputable' English composer, based on the lines of the descending scale. To fit the adjectival requirements I can offer one by Sir Edward Elgar, and its goodness and popularity are scarcely to be questioned :



but whether it deserves copyright is another matter altogether.

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## NATIONAL ANTHEMS: THEIR BIRTH AND PARENTAGE.

By H. C. COLLES.

On September 1 the National Anthems of the four Allies were brought together in the programme of the Promenade Concert at Queen's Hall. They had been assembling gradually according as Sir Henry Wood found time to score them for his orchestra; first 'God save the King' and 'La Marseillaise,' a little later the Belgian 'La Brabançonne,' finally the well-known Russian tune 'God save the Tsar' (or 'God, the All-Terrible') completed the quartet and cemented the alliance.

While we speak of them all as 'national anthems,' two of them, the French and the Belgian, are scarcely well-fitted by the term 'anthem,' which bears a distinctly religious connotation, and the Russian tune, the work of a military composer of the last century, has not quite the wide significance for the Russian people that our national song has for us. The fact is that 'God save the King' has been the parent of national anthems in other countries. Like so many other British institutions it was not made; it just grew. The most careful research has failed to reveal its origin. Dr. W. H. Cummings did all that could be done when, in the *Musical Times* of 1878, he pointed out the various sources which may have contributed their shares to the formation of the melody which Henry Carey claimed as his own when he first produced it with the words which stamped it as the song of our national aspiration.

There is no need to review the history of 'God save the King' here; everyone can read it in Dr. Cummings's writings,\* in Chappell's 'Popular Music of the Olden Time,' or summarized in a book of reference such as 'Grove's Dictionary.' The important fact is not who made up tune or words, but in what circumstances it came to be accepted as our National Anthem. There can be no doubt that that event came about as a consequence of Carey's production of it in 1740.

The occasion was a congratulatory dinner after the taking of Porto Bello from the Spaniards by Admiral Vernon, in November, 1739. Though it celebrated a victory it was not a peculiarly glorious moment in our history. Walpole had been forced into war with Spain for the protection of British trade, and this was but a small success in a complicated campaign in which a little later we were to meet with reverses leading to the resignation of the Minister. Though 'God save the King' voiced the sentiment of a party of gentlemen congratulating one another over their dinner, it did not strike home immediately to a people peculiarly devoted either to God or their King. The religion and the patriotism of England were alike at a low ebb, but a better spirit was to come, the spirit which produced, and was in turn fostered by, such big men as Edmund Burke in politics, Samuel Johnson in

social life and letters, John Wesley in the revival of religious devotion. It was in the latter half of the century when these influences were gradually gaining ground that 'God save the King' struck root, because it was found to be typical of the national spirit alike in the solid splendour of its melody and the confident insularity of its words.

In times of peace—the times which we have known from the end of the Napoleonic wars until to-day—we have had some misgivings about the words, especially about those of the second verse, but we have never had the least doubt about the tune; the general appeal which it makes has seemed to ourselves and to other nations a fitting expression of a nation's unity. Switzerland has made it the symbol of federal independence, and those—amongst whom was the writer—who were in Switzerland lately when a general mobilization was ordered on the eve of the national festival (August 1) heard 'Heil dir Helvetia' sung to the tune of 'God save the King,' not as a call to war, but as a prayer for protection. German imperialism has annexed the tune, as it would annex everything else, and has fitted it with such stanzas as:

Heil dir im Sieges Kranz,  
Herrscher des Vaterlands!  
Heil, Kaiser, dir!  
Fühl' in des Thrones Glanz  
Die hohe Wonne ganz:  
Liebling des Volks zu sein!  
Heil, Kaiser, dir!

Russia, until the Tsar Nicholas I. determined that his army should have a song of its own, had made similar use of it.

The new Russian song came into being by Imperial command, just as Haydn's famous Austrian Hymn did. The chief difference was that Lvov wrote a tune and got words set to it; Haydn had to follow the more usual process of setting words to music. Both Haydn and Lvov seem to have owed something to the English precedent. Haydn was commissioned to write his National Anthem a few years after his visits to England; Lvov has left it on record in his memoirs that he had in mind the different qualities of the English, French, and Austrian Anthems, when he undertook his task. A translation of his own account of how he evolved the Russian Anthem may be found in Mr. Montagu-Nathan's recently-published 'History of Russian music.'

Dr. W. H. Hadow has shown in 'A Croatian composer' how Haydn in 1797 took the first phrase of a Croatian folk-song as the basis of his tune, and in the same work he has traced the stages of its development. In those stages Haydn has completely metamorphosed the original idea into something stately in measure and solid in harmonic design. It is in the latter quality, especially in the alterations which he made from the first sketch to the final form, that the indirect influence of the English Anthem may be traced. But the result bears no direct resemblance to the English Anthem. Lvov, in the passage already referred

\* The origin and history of the words and music of the National Anthem. By W. H. Cummings. (Novello.)

to, speaks of 'God save the King' as 'imposing,' of Haydn's Austrian Hymn as 'touching,' and he showed himself a sound critic in the distinction, for there is a much greater imaginative appeal in Haydn's tune than in the firmly set and concise English one. Lvov profited by both examples. The general mould of his tune and the character of the opening phrases seem inspired by England: the appealing rise in the melody of the second half after the beautiful minor cadence may be traced to the influence of Austria, and at that point it bears distinct likeness to the second part of the hymn which Haydn shaped with so much careful thought.

The French influence of which Lvov also speaks is not apparent, unless we consider that the 'originality' which struck him as its chief characteristic found an echo in his own minor cadence. But as has been already hinted, 'La Marseillaise' was not primarily a national anthem at all, but a marching song for an army. Anyone who has marched to it knows how splendid it is for that purpose, how it sets the blood stirring and gives spring and elasticity to every muscle. Rouget de Lisle, its composer, was a soldier like Lvov, but a soldier under orders to march with a small volunteer force with the immediate prospect of action, while Lvov was a soldier surveying a huge army paraded before its Emperor in time of peace.

Naturally, therefore, 'La Marseillaise' has the inspiration of an emergency, of a sudden call to heroic action, and it is an inspiration quite distinct from any of the other national anthems we have been considering. It is felt in every detail of its urgent rhythm, in the anacrusis preceding the first bar, the stalwart crotchets of that bar, the syncopation leaping to anticipate an accent in the third bar, the ringing call of the lines:

'Aux armes, citoyens,  
Formez vos bataillons.'

and the abrupt, unpolished ending.

Being the inspiration of a moment it inevitably underwent some change when the moment was past and the song became the voice of a great people. With this song the French populace marched upon the Tuileries in August, 1792; with it they have marched to defeats far more glorious than the success of that day, and will, we believe, march to victories which will eclipse all memories of defeat. 'La Marseillaise' therefore offers one of the best possible instances of how a song gets shaped by the popular voice. Compare the original version printed in 'Grove's Dictionary' with the tune as we hear it to-day, and immediately the changes, all of them improvements towards directness and simplicity, are seen. Subtleties of melody and accentuation, which an amateur picking out the tune on his violin (as we are told de Lisle did) would devise, got swept away as soon as the tune came to the mouths of the men on the march, and it has proved better without them. And then that instrumental 'symphony' or fanfare which de Lisle tacked on to the end—how many who have not looked up the

early editions know that it ever existed? It was a mistake, and the common consciousness has wiped it out. 'God save the King,' too, has undergone the same process of popular improvement, but since, as we have seen, we cannot trace its actual birth, as we can that of 'La Marseillaise,' the process is less strongly marked.

We now come to the last of the National Anthems which press upon our attention at the moment, the one which of those under discussion has been until now least familiar to English people, but which most calls out our sympathy just now—that of Belgium. It came into existence in much the same way as did 'La Marseillaise,' but in a time of even greater national stress, in fact, in the last great crisis through which the much-troubled state of Belgium passed before the even more terrible one which confronts it to-day.

The revolution of 1830 was the rising of the Belgian people to end an impossible amalgamation of their country with Holland under the sovereignty of King William, an amalgamation which had existed with constant friction and difficulty since the European settlement following upon Waterloo in 1815. Political conflicts of various kinds brought a tide of intense national enthusiasm upon Belgium which culminated on August 25, 1830, in the hoisting of the old Brabançon flag at Brussels, the tearing down of the royal insignia from public buildings, and the declaration of open rebellion. It was a revolt for nationality, not for a change of dynasty. Eventually Belgium was to accept the King offered to them by the Powers assembled in conference in London; all it asked was an independent state, and that it won.

It was during this revolt that Jenneval produced the words of a song fitted to the needs of the hour, claiming justice for his people, hurling passionate reproaches upon the ruling House of Nassau, driving home the appeal of his words with a fervent refrain pointing to 'the tree of liberty':

Trop généreuse en sa colère,  
La Belgique vengeant ses droits;  
D'un Roi qu'elle appelait son père  
N'implorait que de justes lois:  
Mais lui, dans sa fureur étrange,  
Par le canon que son fils a pointé  
Au sang Belge a noyé l'orange  
Sous l'arbre de la liberté.

That is the second verse of four, all of which strike the same note till the fourth, which rises to a higher plane of feeling in the thought of those who have fallen for their country:

Sous l'humble terre où l'on vous range  
Dormez, martyrs, bataillon indompté,  
Dormez en paix, loin de l'orage  
Sous l'arbre de la liberté.

Jenneval himself soon joined the 'bataillon indompté,' for he died fighting at Lierre on September 18, less than a month after the outbreak of revolt.

The tune to which these impressive words were set was composed by François van Campenhout

who, unl...  
a trained...  
operas, m...  
tenor sing...  
least into...  
will acco...  
to-day to...  
'La Mar...  
hearer wi...  
Brabanço...  
hearer to...  
march of...  
approach...  
thinking...  
writing w...  
doubt pe...  
which c...  
brought...  
'La Mars...  
its genera...  
rhythm...  
througho...  
which th...  
Campe...  
favour o...  
which it...  
to which...  
the spirit...  
a situati...  
Belgium...  
to-day as...  
history;...  
cannot fe...  
would rat...  
an adequ...  
way that...  
'La Mars...  
of Englan...  
the music...  
the poet...  
required...  
The pat...  
are sum...  
appear...  
'La Bral...  
They ma...  
Qui de...  
Des n...  
De sin...  
MORT...

TH

The C...  
our mid...  
Every me...  
from it ir...  
doctors to...  
no strong...  
stray artic...  
protest a...

who, unlike the composer of 'La Marseillaise,' was a trained musician. His works, including six operas, make quite a formidable list, and he was a tenor singer with a reputation which extended at least into France and Holland. His position will account for everything which we feel to-day to be unsympathetic in the tune itself. 'La Marseillaise' strikes home instantly to every hearer whether he knows the words or not; 'La Brabançonne' may appear to the uninitiated hearer to be nothing more than a fairly energetic march of the jaunty kind. Campenhout evidently approached his share from outside, as a musician thinking what would appeal to the people, and writing with that end in view. His work was no doubt perfectly sincere, but it has not the intensity which either Jenneval or Rouget de Lisle brought to theirs. It is obviously influenced by 'La Marseillaise,' it begins with the same anacrusis, its general rhythm is of the same type. But the rhythm once adopted is used with sameness throughout, and it lacks that wonderful suppleness which thrills every hearer of the French song.

Campenhout's tune was undoubtedly borne into favour on the strength of Jenneval's words with which it was associated. The actual conditions to which those words refer are long past, and only the spirit behind them remains and rises to meet a situation even more critical than that which Belgium had to meet in 1830. The tune stands to-day as the symbol of that spirit by virtue of its history; but those who hear it for the first time cannot feel that it has the intrinsic qualities which would raise it above the position of a symbol into an adequate artistic expression of that spirit in the way that the tunes of 'God save the King' and 'La Marseillaise' express the respective aspirations of England and of France. In each of these cases the music is self-sufficient; in 'La Brabançonne' the poet spoke through the music and scarcely required the music to give wings to his message. The patriotism and the pathos of Belgium are summed up in lines by Jenneval which appear upon the title-page of an edition of 'La Brabançonne,' issued shortly after his death. They may fitly end this article:

Qui dort sous ce tombeau couvert par la Victoire  
Des nobles attributs de l'immortalité ?  
De simples citoyens dont un mot dit l'histoire :  
MORTS POUR LA LIBERTÉ.

## THE QUESTION OF CHARITY CONCERTS.

BY LANDON RONALD.

The Charity Concert is once again rampant in our midst. It has spread like the bubonic plague. Every member of the musical profession is suffering from it in some form or other. And there are no doctors to deal with it, no surgeons to cut it out, no strong hand to stay its deadly course. A few stray articles and one or two indignant letters of protest appear in the daily press, without any

effect being made or any notice being taken. The free services of all musicians are looked upon and considered to be the property of the charity concert-giver; and if any should be so bold as to pray for a small fee to pay for out-of-pocket expenses, they are dubbed 'unpatriotic.'

There is so much to be said for both sides of the case that it seems worth while to study the problem carefully. The case of the artist is undoubtedly a pathetic one. The artist as a rule is never born in the lap of luxury. The musical education of a girl or boy has generally been paid for at considerable sacrifice on the part of the parents or some interested relations or friends. When the time arrives that the education is finished, that the student has developed into a promising young artist, then the real struggle begins. A few pounds are got together—nearly always blood-money—to give the first concert, and we all know the results of that first concert! A great reception at the hands of personal friends who have been given tickets to be present, a few innocuous press notices, and the long, long waiting and hoping ensues.

In the case of the specially qualified débutants, their reputation gradually spreads among artists and concert-givers, and some lucky opportunity presents itself which brings them prominently before the public; their career is started, and it is up to them to 'make good.'

Those who have not these gifts, and to whom an opportunity is never likely to come, are still content to work and hope and live in the belief that their time will come. These are the genus that society people so often take an interest in by allowing them to play and sing at their houses for nothing. They are rarely called upon to take part in charity concerts owing to their being unknown, and no attraction to the general public.

On the other hand, the artist who has considerable reputation, gained by dint of long study, hard work, and many gifts, is an article of great value to charity concerts. As a matter of fact, it is very often most difficult for him to make both ends meet, but he has always to 'keep up appearances' and adopt the rôle of the successful man. He would never be offered a small fee for expenses, because he is a 'gentleman,' and one would not like to 'hurt his feelings.' It is entirely forgotten that his stock-in-trade is his voice or his instrument. To have acquired a certain perfection in either has meant years of hard work and the spending of a great deal of money. The only means he has of recouping himself is *to be paid to perform*. And therein lies the whole problem of the charity concert.

Let the artist be paid for his stock-in-trade, and leave him a free hand to give what he can afford to any charity he may think fit, just like any ordinary individual. No one dreams of going to Harrod's, Selfridge's, or Whiteley's, or even the smaller tradesmen, and asking them to give of their stock-in-trade. No, they are left a free hand, and as has been proved again and again have given large sums of money to the good cause.

And the musician should not be asked to give of his goods for nothing any more than the tradesman is, but should be paid for them and allowed to give afterwards what he may think fit.

This principle, oddly enough, is adhered to by charity concert-givers in regard to advertisements, printing, and the rent of the hall. It is but very seldom that one hears of the hall being given free or the printing being done for nothing; and there has never been a case that can be traced where newspapers have inserted advertisements free of charge. The only thing that draws the public to the hall is the performer, and he is the only factor that is asked to do something for nothing!

The case for the artist has been dealt with at some length, because there is but little to say for the charity concert-giver. There is generally an 'influential' committee formed, and one or two of them are commissioned as a rule to approach some influential member of the musical profession to prepare an attractive concert for them. If he consent, it generally gives him an enormous amount of work and correspondence, places him under deep obligations to his brother and sister artists, and as recompense he receives a kind letter of thanks 'from the chairman on behalf of the committee.'

All the committee do is to try to sell tickets, attend committee meetings, and plague the life out of some poor fellow who, in a weak moment, undertakes the duties of honorary secretary!

The charity is nearly always largely benefited by these concerts; they are seldom or never a failure. Therefore it behoves all artists strenuously to resist appearing for nothing.

We are in the midst of a terrible, dastardly war, thrust on us by an unscrupulous enemy. Patriotism and charity are quite rightly in the air, but let both be tempered with wisdom and justice. Hundreds of thousands of innocent people are going to be sufferers, or are actually suffering. Let it be well remembered that the musician, both successful and unsuccessful, is among the acute sufferers; that his lot is just every bit as deserving of consideration as that of any other member of this great army of war victims.

The nervous temperament that goes to the making of an artist, makes him more sensitive than most of his fellow creatures. He is more highly-strung, more impressionable, more susceptible to outside influences than the average hard-working man. Therefore his sufferings will be keener and more acute.

Let all this be remembered, and let him not be passed over and imposed upon in the sacred name of Charity.

Since our September number was issued it has been announced that the Cardiff Festival has been abandoned. The Blackpool, Nottingham, and Hastings Competitive Festivals have also been given up.

We are compelled to hold over until next month the remainder of Mr. H. Elliot Button's article on 'Musical Notation.'

## Occasional Notes.

### CHOIRS AND THE WAR.

There can be no doubt that the committees of many choral Societies of all kinds have been sorely troubled in endeavouring to decide what is the best and the morally right thing to do as to carrying on during the war. In some cases abandonment has been found inevitable, but we venture to believe that in the majority of cases it would be possible and in every way advantageous to maintain existence. A choir is not only a body with a musical objective. It is also largely a social gathering where lifelong friendships are made, and the many thousands of persons the weekly meetings are a spiritual stimulus and a source of deep pleasure. Is it wise suddenly to snap this bond and solace of companionship and sympathy at such a time? Are the tens of thousands of choralsists who flock so enthusiastically to practices only intent upon preparing for a concert? Do they not derive untold pleasure from the practices during which the potentialities of a piece of music are gradually unfolded? Is there no mission in these times for choirs to give informal performances that will cheer their neighbours, more especially the poorest, who perhaps can never afford to come to the grand concerts? Even where choirs are so depleted of men who have gone nobly to the defence of their country that four-part music is impossible, there is no good reason why the female members should not continue to meet at practice instead of 'grousing' at home. There is an ample and beautiful repertory of music for female-voice choirs that is a sealed book to singers who are connected only with mixed-voice choirs. Such an arrangement would keep a Society in being, and provide much-needed employment for conductors and accompanists. We earnestly commend these considerations to all concerned with choirs.

We are glad to have the influential support of Mr. Landon Ronald in the opinion we expressed last month that the profession should be fairly treated when in the present situation they are engaged—shall we say induced—to assist at charity concerts. In flourishing times there may be a show of reason for prosperous artists giving vent to their altruism. But just now, when most of us are so severely stricken, the concert artist-labourer is surely worthy of his hire. We have been informed, but not authoritatively, that the musical profession is not to be considered in the distribution of the Prince of Wales's Fund. Why not?

### FLOREAT BRIGHTONIA.

Although choral societies and concert-givers generally are badly hit by the economic and other dire effects of the war, there are happily not wanting signs of 'a certain liveliness' (to use the now classic phrase) that may by its suggestiveness lead the way to a more hopeful outlook. Among the most praiseworthy decisions to keep the banner of music flying, we must give high place to the municipal and other promoters of the Brighton Musical Festival, who with undaunted courage have decided to carry out the excellent scheme announced



some time ago. Seven grand concerts are to be given at the Dome on November 10, 11, 12, 13, 14. The programmes will include 'Parsifal' (Acts 2 and 3), 'Elijah,' 'Messiah,' a Wagner programme, and miscellaneous orchestral selections. The all-British conductors will be Sir Henry Wood, Sir Alexander Mackenzie, Sir Hubert Parry, Sir Frederick Bridge, Mr. Landon Ronald, Sir C. V. Stanford, Mr. Thomas Beecham, and Mr. Lyell Tayler (general-conductor of the Festival); the artists are almost exclusively British, and of the first rank. To these resources will be added the Brighton Festival Choir and Orchestra (led by Mr. Ketelbey) of 350 performers. Whilst it is almost too much to hope that the enterprise will be so successful financially as in happier circumstances it might have been, we trust that it will have the appreciative support of music-lovers in the district, and further, we hope to find that the Brighton example will be followed elsewhere. At all events Brighton has no rival Festival in the field. Like the 'Last rose of summer' it stands blooming alone.

No other point in connection with CONSECUTIVE the progression of parts in harmony FIFTHS. has given more trouble to theorists than the laying down of rules for the use of consecutive fifths. What is the physical reason, if any, and failing that the psychological reason, why fifths are sometimes undoubtedly disagreeable and sometimes as undoubtedly acceptable? So far, the theorists have not been able to help very much. The old rhyme 'I do not like thee, Dr. Fell, the reason why I cannot tell,' occurs to us. The latest attempt to get at the root of the matter appeared in *The Times* Literary Supplement for September 10, in the course of a short review of Dr. C. H. Kitson's absorbingly interesting book, 'The Evolution of Harmony,' recently published by the Clarendon Press, Oxford. The review says:

The explanation of 'consecutives' (pp. 48-52) does not seem quite satisfactory. The individual prohibitions are not sufficiently related to some common principle. This principle may be shortly sketched in a series of propositions: (1) One object of art is to get rid of unrelatedness; as between note and note, melody achieves this by grace notes, harmony by the prohibition of consecutives (amongst other things). (2) A major triad in root position implies a moment of finality. (3) The octave, fifth, and major third together make up, and singly hint at, the major triad in root position. (4) A second major triad, if related to the first, clinches that finality; if unrelated implies two final but different moments, and with that introduces a callous point into the sensitive web of harmony. (5) Similar contrapuntal motion draws attention primarily to the second chord, and retrospectively to the first. (6) The unrelatedness is least felt when the contrapuntal leap is a fourth or fifth, most when it is a major or minor tone. A semitone (diatonic or chromatic) is a melodic rather than a harmonic interval, and two similar triads at this distance are felt as substitutions the one for the other; one is practically a grace note to the other. (7) The ill effect is diminished when one of the chords is minor, or both are so; and it is not felt with consecutive fourths, not even with the 'Six-four' if it is properly managed, because the fourth effectively negates the third and fifth. With some such statement of principle the instances, upon which all, of course, turns, might have been correlated.

Whether this ingenious and subtle explanation will hold water we are not at present prepared to say. It is enough just now to accept thankfully the consoling dictum that fifths may be regarded as grace notes. Callous and rule-bound harmony teachers so often unfeelingly blue-pencil them as 'disgrace' notes.

In the pianoforte syllabus of the Associated Board for 1915, the eighty-one studies and pieces are chosen from the works of forty-six composers. The names, with the number of works used, are as follows: Bach (7), Beethoven (6), W. S. Bennett (2), Berens (1), Bertini (1), *Frank Bridge* (1), Brunner (1), Von Ahn Carse (1), Clementi (1), Le Couppey (3), Cramer (3), *Cesar Cui* (1), Czerny (7), Diabelli (1), Duvernoy (1), Farjeon (1), Field (1), Rudolf Friml (1), Grieg (2), Gurliitt (2), Haydn (2), Heller (1), Herz (1), Hiller (1), Horvath (1), Hüntten (1), Jensen (1), Loeschhorn (4), *James Lyon* (1), Mendelssohn (2), Moscheles (1), Moszkowski (3), Mozart (2), Müller (1), *Hubert Parry* (1), Reinecke (3), *Albert Renaud* (1), *Alex Roloff* (1), Scarlatti (1), Schäfer (1), Schumann (1), Spurling (1), *Charles Villiers Stanford* (1), Steibelt (1), *Colin Taylor* (1), and Zilcher (2). The eight names in italics appear for the first time in these lists.

It is announced that the Music Committee of the Corporation of London has decided not to engage German, Austrian, or Hungarian professors at the Guildhall School of Music; and that they have also decided that in future only pianofortes of British make shall be used at the School. We are informed that there are at present no vacancies on the teaching staff.

According to the Berlin Press (says *The Times* of September 23), Dr. Richter has renounced the honorary degrees in Music conferred on him by the Universities of Oxford and Manchester, 'of which he has hitherto been proud.' Probably this course was inevitable. We wish it were as inevitable that the fortune the distinguished conductor made in this country could also be renounced.

## CHOPIN AS A MASTER OF FORM.

By A. REDGRAVE CRIPPS.

(Continued from August number, page 519.)

### CHOPIN'S FORM ESSENTIALLY INDIVIDUAL.

It would be easy to adduce other examples of Chopin's perfect mastery of form in the widest sense, but enough, it is to be hoped, has been said to show that the 'form' which Chopin uses, differing widely as it does from the sonata-form and forms of a similar order, is none the less a true form, capable of justification on the intellectual side. It differs from the sonata-form in that it is more subtle, more flexible, and, it may be added, more *individual*. Perhaps it is this 'individual' quality which has prevented it being more generally recognised by theorists; since a form which springs naturally from the nature of a man's materials must necessarily seem less definitely a 'form' than a form which *seems* capable of being regarded as a definite entity. But in reality the sonata-form, as displayed for instance in the finer examples of Beethoven, is in a certain sense equally individual. It must not be forgotten that there is hardly a single sonata of Beethoven that really corresponds to the theorist's idea of 'sonata-form'; and the practical proof of this lies in the fact that, with hardly an exception, they were originally regarded, by the theorists of the day, as extremely irregular and revolutionary. In Beethoven's case the authority of a great name, combined perhaps with that influence which the passage of time has in breaking down even the strongest prejudice, have caused theorists to

reconsider their attitude and accept his works (though not without misgivings and reservations). Indeed, overlooking altogether the spirit which lies behind them and alone gives them vitality, they have even gone so far as to hold them up to students as models to follow in their own early attempts at composition. Perhaps in some years Chopin's works will be similarly recognised (!), and we shall have students casting their first attempts at composition in forms suggested by him—as if, in his case also, form can have any significance apart from the spirit which has given it birth.

#### ESSENTIAL CHARACTER OF CHOPIN'S FORM (AS CONTRASTED WITH 'SONATA-FORM').

Though, however, the type of form which Chopin uses is thus in a very real sense strictly comparable with the sonata-form as displayed in the works of Beethoven, inasmuch as both are true spiritual forms, there is nevertheless, as said, a very real difference between them. We need not pause here to make any comparison between Chopin and Beethoven, with a view to estimating what may be called their absolute-relative qualities; such comparisons, though almost invariably made by writers on the former (and always of course to his disadvantage), are best left to school-girls—or to school-masters. One might as profitably compare a palm-tree and an oak, and ask which is the 'better.' To place, however, the sonata-form as exemplified by Beethoven, and Chopin's type of form together for a moment may help to bring out the essential characteristics of each, and thus serve a profitable purpose. It may be said, that the sonata-form is *stationary*; Chopin's form *progressive*. In the one we have a firm groundwork already laid down; the definite disposal of 'subject' and keys gives an effect (consciously or unconsciously) of safety or security, and the interest lies mainly in the way in which the details are carried out. In a form of Chopin's type, on the other hand, the framework is created as the piece proceeds. We are borne along from point to point, with the mind always, as it were, on the stretch; and it is only when the end is reached that we are able at last to survey the road we have come, and piece the various elements of the scheme together in their proper relation. The one type of form is comparable to architecture, the other to poetry. Or, to change the simile, we might say that the one is static, the other dynamic. It is this onward, progressive character which makes Chopin's music—to those who listen with anything more than their ears—so fatiguing to follow; and it is easy to conceive what an immense strain the composition of such works must have imposed on his frail constitution.

#### CHOPIN'S INTENSITY.

Of course, the difference is at bottom psychological; and here, if I may for a moment overstep the limits I have set myself, and try to express in one word in what the essential quality of Chopin's work lies, I should say—in his *intensity*. If he has not (as his admirers are so fond of telling us) Beethoven's depth, he burns at least with a fiercer, more concentrated fire. There is that in his work which suggests a white, vivid flame. Writers on Chopin often lay stress on his 'refinement,' as if that were his most characteristic quality; and if by refinement is meant not mere refinement of detail, but essential refinement of thought, this is not without a certain justification. There is no composer who so habitually, and, as it were, without effort, as by some divine instinct avoids

the commonplace. In the whole of his work there is hardly to be found one single banal phrase, or tiresome and threadbare progression. But refinement is in itself a quality of somewhat doubtful value; it is apt to degenerate, in art as in life, into weakness and insipidity, of which we have an example (both in art and life) in Mendelssohn. From this danger Chopin is saved by his burning *intensity*. It is this quality of intensity which underlies all his works and gives to them their abiding interest. Of all Chopin's compositions it is astonishing how few there are which even now, over fifty years after his death, have in any way lost their freshness and vitality. Of his best works there are few indeed for which, if destroyed, the world would not be the poorer.

#### CHOPIN NOT A 'NATIONAL' COMPOSER (IN NARROW SENSE.)

In conclusion, I may perhaps turn for a moment to a misconception which, though it has little directly to do with Chopin's 'form,' has nevertheless to some extent stood in the way of a recognition of his true place as an artist. I refer to the general impression that he is to be regarded as a *national* composer. It is difficult to know how this impression originated. Certainly there is little in what we know of the details of his life to suggest that he took any very keen interest in the tragedy of his country. Be that as it may, however, it is quite certain that he never tried consciously to express his feelings through his music. It is true, of course, that he makes large use of two national dance-forms, the Polonaise and the Mazurka, but it is equally clear that his purpose in doing so was entirely artistic and not patriotic at all (just as it was in his similar use of the Valse-form); and such evidence of nationality as is to be found in his harmony, rhythm, and so on, is in reality extremely slight and has been greatly exaggerated. To say this, of course, is not to deny that Chopin's nationality does, in a very real sense, show itself, and show itself unmistakably, in his music; but it shows itself as with all other great artists, naturally and unconsciously, *through the medium of his personality*; and from recognizing so much to regarding him as in some special sense a *national* composer is surely, a very wide step. The point would perhaps be unimportant were it not that this view of Chopin as the singer of his country's wrongs has undoubtedly done a great deal to colour the general estimation in which his work is held; and though it is indeed only part of the general Chopin 'legend' which has grown up, and which we alluded to at the outset, yet it is open to this particular objection that it has caused uses of harmony, tonality, form, &c. (which in reality have a deliberate purpose and spring from a wonderfully acute and subtle artistic perception), to be regarded as mere evidence of national idiosyncrasy or else, indeed, of national idiosyncrasy and individual waywardness combined.

#### CHOPIN'S WORK NECESSARILY 'FINAL' IN ITS OWN LINE

It is indeed only when we have rid our minds entirely of all false and fanciful pictures of Chopin which have been drawn, and come to the actual study of his works, that we can be in a position to form any true conception either of the man or artist (for they are indivisible). The more his works are studied, the more will their exquisite symmetry and perfection be apparent, and the more we shall appreciate the true extraordinary wealth of artistic resource which they exhibit. It may be said that they have exercised but little direct influence over the course of music since

this time; and the reason, on a superficial view, might seem to lie in their comparatively narrow range. But there is a deeper reason than this. It is the fate of all art works which mark, as it were, the culmination of a particular development that their direct influence on the subsequent course of art must necessarily be small. They are, from the very nature of the case, *final*, inasmuch as they sum up all the possibilities of progress in that particular direction; and art, if it is to advance at all, must do so along new paths. It is the glory of such works that, while they mark a perfection which, once attained, can never be reproduced, they stand nevertheless as an inspiration and a delight for ever.

[Erratum: In our August issue, p. 518, col. 1, line 59, 'a + b + a' should read 'A + B + A.']

### 'TRE GIORNI SON CHE NINA.'

By W. BARCLAY SQUIRE.

In the *Musical Times* for April, 1899, I published the result of some researches I had made into the ascription to Pergolesi of the well-known song 'Tre giorni son che Nina.' It was shown that this ascription could not be traced farther back than the middle of the last century, and that the earliest known edition of the song appeared in England in 1749, in a publication by Walsh of 'The favourite songs in the opera called "Li tre cicisbei ridicoli." This opera was first produced at Venice in 1748, was played in London in March, 1749, and revived at Venice in 1752. The librettos of both of the Venetian performances had been examined, and in neither did the words of the song appear, though the books showed that between 1749 and 1752 the opera had been completely remodelled. In both librettos the composer's name is given as Natale Resta. Walsh's collection consists of 'Tre giorni' and three other songs, the words of two of which occur in both the Venetian librettos, and one which is to be found (like 'Tre giorni') in neither. On a copy of the collection which in 1897 was in the library of the late Signor Piatti, Cecilia Arne has written her name on the title-page and has added that of Vincenzo Ciampi as the composer. Ciampi (according to Burney) 'came over as maestro to the company' which introduced 'Li tre cicisbei' to London, and Féti attributes its composition to him, so it seemed quite possible that he was responsible for the two songs in Walsh's Collection not to be found in the Venetian librettos. Against this theory, it could be urged that the name 'Nina' does not occur in the libretto, the principal female character in which is a singer called Modulina. But a second verse of the song—which has never, so far as I know, been reprinted in modern editions—clearly refers to a scene in which Modulina feigns sickness and is attended by two of her admirers disguised as doctors. This scene is also indicated in an English version of the song called 'The Serenade, or Love-sick Polly,' two copies of which came to light in the British Museum after my communication to the *Musical Times*. The heading of this English version gives a clue as to where in the opera the song could have been introduced, and this has been recently confirmed by the discovery of the libretto of the English performance of 1749, which is now in the British Museum. This libretto contains no names of the performers, but the composer is stated to be Natale Resta. It differs in many respects from both the Venetian librettos, especially in including the two songs in Walsh's collection which are not in the Italian word-books. 'Tre giorni' is sung (in the London version) by Lindoro as a serenade to Modulina

in Act 3, Scene 4, replacing the song 'Svegliate o caro ben' which occurs in the same place in the librettos of 1748 and 1752. This small addition to the curiously obscure history of the song does not help us much to a conclusion as to its authorship. But it may be pointed out that as the part of Lindoro was sung in London in 1749 and at Venice in 1752 by Filippo Laschi, the fact that in 1752 he sang the original serenade, and not that introduced in the London production, points to 'Tre giorni' having been supplied by someone in London who was not connected with the Venice revival of 1752 and thus to a certain extent confirms Cecilia Arne's ascription of it to Ciampi. Another point is made quite certain, and that is that the song is essentially comic, and that to sing it with tragic expression (a custom which I fancy originated with Madame Viardot-Garcia, who published it as 'La chanson du fou') is completely to misrepresent its character. Finally, it may be mentioned that Mr. O. G. Sonneck's excellent catalogue of opera librettos in the Library of Congress at Washington shows that the song occurs in 'Li sposo di tre e marito di nersuna,' a libretto, by Antonio Palomba, which is said to have been first produced at Naples, with music by Pasquale Anfossi, in 1763.

## Church and Organ Music.

### THE COMPLEAT ORGANIST.

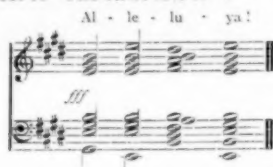
By HARVEY GRACE.

#### IX.—OF CONVENTIONS (*contd.*).

(Continued from September number, p. 585.)

Organists are apt to think that the frequent cry of 'the tyranny of the organ' comes only from a few unmusical clergy. Let me assure you that many musicians who, like myself, listen regularly to your work, complain just as much. Personally, I do not complain, as do the clergy, that you play too loudly, but, rather, that you play too much. Even if your choir cannot be left unsupported during psalms or hymns, or even responses, they might be trusted to sing an occasional Amen without your help. And I should imagine that the parson who is told off to read the lessons might quite well amble to the lectern without the accompaniment of a 'dying fall' from the organ. Again, the 'Comfortable words' in the Communion service, if adequately sung by the celebrant, are better without organ. If not adequately sung, the organ part makes matters worse. The instrument enters more effectively later on. But how many of you realise the artistic value of this reticence. Soon we shall find you backing up the sermon with some soft music. You are all examined rigorously in playing, and accompanying. I hope some day the Royal College of Organists will include in their syllabus non-playing and non-accompanying (Laughter, and a voice, 'How?') Easily enough: I would suggest that on an Associate entering his name for the Fellowship test, one of the examiners should pay a surprise visit to his Church and notice if the candidate knows when to give his hands and feet a rest. (Interruption, and voices: 'Absurd! Rot!') Also the examiner might note whether the aspirant to Fellowship can play a common chord without adding the seventh. I heard not long since an (otherwise) excellent musician and player give this version of

the concluding bars of the well-known tune from Palestrina, set to 'The strife is o'er':



This is a survival of the old custom of thickening all organ chords for the increase of power. There was something to be said for it in days when organs had few stops, lightly-voiced. But now it is merely a convention that has long outlived what point it ever had.

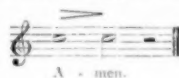
Even Amens, when sung in unison, are liable to improvement at the hands of the organist, the plagal form often being led into by a tonic seventh, and then emasculated by the third of the subdominant being flattened:



The mention of Amens reminds me to ask if there is any reason why these appendages to hymns should not be sung exactly as written. They are invariably doubled in length:



Possibly the first of these might strike us as being somewhat abrupt after the long-drawn version we are accustomed to. When we had been broken in, I should go even further to suggest that:



is best of all.

Anyway, whatever is sung, let it be begun and ended neatly. We should be able to dispense with:



the heavy bass of the choir usually proving his ability to stay the course.

Not only in these details of the service music do I complain of your fondness for the beaten track. Even your pupils suffer from your lack of initiative. Those of you who are of somewhat ripe age were kept to certain teaching material for the very good reason that there was practically nothing else available. But why should you tie your pupils to the same somewhat meagre fare? What should we say of a professor of literature who left his pupils under the impression that Shakespeare was the only Elizabethan dramatist worthy their consideration? Yet many organists do an equally narrow thing in telling their

pupils—by implication—that Bach was the only old German organ composer of importance. Why should not your young men, at the time their taste is being formed, learn some of the works of Scheidt, Georg Bohm, Kuhnau, Hanff, and others of that noble family to whom organ music owes so much? Just as England in Elizabeth's time was a nest of singing birds, so was the Germany of the 16th century a hive of great organists. How much of their work is known in England to-day? Yet the best of it might be signed by Bach. As I speak there come to my mind a delicate pastorale of Pachelbel on 'Vom Himmel hoch,' a wistful little prelude on 'Auf meinen lieben Gott,' by Johann Nicholas Hanff, and a highly wrought work on 'Jesu leiden, Pein und Tod,' by Johann Caspar Vogler (a contemporary of Bach, and not to be confounded with the later Albin of that ilk) that might have come from the pen that gave us 'O Mensch, bewein,' with which work, indeed, it has much in common. There are available some dozens of such pieces by these old composers, full of the subtlety, devotion, and intimate feeling we find in Bach's essays in this form. Many are by no means difficult. What a fine thing it would be for your pupils to study some of them instead of spending so much time on the 'Eight Short Preludes and Fugues' and other of the easier works of Bach. Are some of these by Bach, by the way? I must confess that when I hear such complacent inanities as certain of the Preludes, find myself wondering whether they are not the work of some of the old man's pupils, brought to him for correction and incorporated into his work by mistake, just as certain plays published as Shakespeare's are now well known to have been written by lesser men, and touched up by him. Anyway, if the feebleness of these movements are by Bach, it will surely not be denied that they are among the poorest organ music he wrote. Now why in the world should your pupils begin with the worst of Bach?

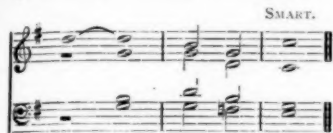
*Dr. Curb.*—May I interrupt for a moment to point out that they are used because they are the easiest of Bach's organ works, and we consider,—rightly, I think,—that the pupil should come under the influence of the great John Sebastian as early as possible (Hear, hear).

*Mr. Candidus.*—No one is more anxious than I am that organists should early be sealed of the tribe of John Sebastian. It is a pity that, judging from the evidence of one's ears, they so soon become apostate. But let that pass. My complaint is that the acquaintance with Bach begins with music over which the composer nodded. Why should not your pupils be early brought to see the beauty of the Choral Preludes and especially of the 'Little Organ Book'? I know that the majority of these works are too difficult, but I am sure you could find a dozen or two sufficiently easy. For one thing, the student would from his earliest knowledge of Bach learn to appreciate the wonderful modernism. He would be cultivating, from a taste for the austere which would stand him in good stead later on when he had the responsibility of the choice of Church music. But, most important of all, he would learn in his pupillage music which would follow him throughout his life. What grown organist does not use the 'Eight Short Preludes and Fugues' as valedictories or recital pieces? For him, his own student days over, they are so much teaching material out of which he has long since extracted the last vestige of enjoyment. But I doubt if anybody ever yet got to those perfect miniatures in the 'Orgel Buchlein'.

I fear that lack of time, and some very apparent signs of hostility among my audience, will compel me to be brief, and to pass with bare mention some



the little tricks from which I suffer in going from Church to Church. (I may say that my business is one that compels me to travel much.) Happily some of these are dying, but you would be surprised if I told you how often, at what Churches, and from what eminent and honoured fingers I hear such things as the preliminary treble note :



the vulgar 'click' :



and the arpeggio :



Such methods *may* stimulate a choir, and insure a good attack, though I fail to see how, and indeed, I have not so far found them go hand in hand with neat starts. On these points I prefer to give no opinion. I know only that they are intensely annoying to musical listeners, and further they are heard nowhere but in Church. We do not find any other than Church choir singers so 'helped.' Who ever heard a choral Society, even of the humblest, being 'brought in' by such means? Or what orchestra begins or ends a piece other than with unanimity, save by accident? Some things that would cause a titter in the concert-room are amongst the hallowed customs of the organ loft. (Interruption.) I suggest, too, that those of you who are choirmasters as well as organists will help on the former and more important side of your work by deserting your console occasionally, and sitting in the choir, or among the congregation. Instruct your deputy to reproduce as many of your effects as possible. You will make some useful discoveries. For example, you will perhaps find that certain of your pet registrations for accompanying are either too loud or too soft, or not sufficiently definite to be of use to the choir. Seated among the congregation you will really discover what kind of a choir you have been nourishing in your bosom. In a word, you will gain a great deal of useful knowledge in the matter of choir work and congregational singing that cannot be picked up in the seclusion of the organ loft. A further gain is that your deputy will have the advantage of accompanying a full service in your presence—which ought to do him as much good as half a term's organ lessons. He will gain confidence and experience, and when you go for your holiday you will leave a very different kind of player from the one who gets no chance save at holiday time when half the choir is away and no competent critic is at hand to deal faithfully with him. Before I sit down (Hear, hear) I should like to ask you also if it is not high time organists learned to appreciate the effect of manuals only, and without couplers. Also can anybody tell me why, if the organ is to be played before the service, it should give us a rambling succession of 'improvised' platitudes, instead

of some of the beautiful short quiet pieces that abound, and why all outgoing voluntaries should be loud and generally somewhat blatant? Also, I have often wondered why—(cries of 'Sit down,' 'Time,' 'Vide, vide,' and interruption, during which, after vain attempts to make himself heard, the speaker resumed his seat).

*Dr. Whitley Cubeb.*—I regret exceedingly that what promised to be a harmonious gathering should have thus ended on an unresolved discord. I take the sole blame, since Mr. Candidus came at my invitation. He was mentioned to me as one keenly interested in our work, and I thought it was safe to ask him to address us. For the deplorable results I crave your pardon. There is little need for me to say how entirely I disagree with all that has been said. (Loud applause.) I had the honour of receiving instruction some fifty years ago from that great organist, Dr. Job Manktelow (Applause), who a half-century before had been the favourite articulated pupil of a Cathedral organist. Brought up thus, and imbued with the incomparable musical traditions of the English Church as by law established (Hear, hear), am I lightly to set aside the teachings of my revered master and follow the advice of a mere amateur, however well meant? (No! No!) Gentlemen, it is our custom to accord a hearty vote of thanks to those who address our usually delightful gatherings. To-day, however, I propose that we say to the speaker, 'Thank you for nothing!' (Loud applause.)

*Mr. Augustin Nodds* (St. Blaize, Dunbridge).—I beg to second the proposition. The speaker reminds me of a yarn that I will repeat with your permission. It may serve as a warning to him. There was once a man who, like Mr. Candidus, was fond of setting the world in order. He elected to take up his abode in one of the South Sea Islands. A few months after his arrival, the ship that landed him called again at the island, and the captain asked the chief how Mr. Candidus (as we will call him) was getting on. 'Alas!' said the chief, drawing the back of his hand across his watering mouth, 'he gave us so much good advice that we were obliged to kill him. An excellent fellow, too, who meant well, though being of the nervy, restless sort, he was perhaps a trifle on the stringy side.' (Laughter.)

*Mr. Frank Basinghall* (St. Aurelius's, Baddesley).—I rise to support the motion. I have heard many absurd speeches in my life, but never one so absurd as the grossly exaggerated diaphragm (Laughter), I mean diatribe, as this of to-day (Applause). I would remind the speaker of the proverb about the shoemaker and his last (Hear, hear). He says he travels much. Let him go on travelling (Laughter). He listens much. Let him go on listening with both his long ears (Loud laughter), but let him think twice before he again attempts to instruct a gathering of experts. (Loud and prolonged applause.)

*Mr. Stanley Beath* (St. Praxed's, Mottisfont).—I venture to remind the meeting that Mr. Candidus professed to do no more than to bring various conventions before us, leaving us to say whether they were warranted by anything more than mere tradition. (Cries of 'Sit down.') That the mannerisms of which he spoke are commonly indulged in, there is no doubt (Order). Let us look at some of them, not as organisms, but as musicians. For example—(Interruption, several members of the audience mounting chairs and addressing the gathering. The meeting was still proceeding under these conditions when our representative and Mr. Candidus left quietly by the side door.)

(To be continued.)

Mr. P. T. Freeman has retired from the position of organist at Crosthwaite Church, Keswick, at the age of seventy-seven years, having held the appointment for forty-eight years. He was presented on August 12 with an illuminated address, and a purse of gold amounting to £133, by friends, to show their appreciation of his great services to music in Cumberland and of his conscientious discharge of his duties as organist for that long period. The presentation was made by the vicar, the Rev. Canon H. D. Rawnley.

We have been greatly interested by Dr. Walford Davies's essay 'Rhythm in Church,' recently published by Messrs. Riorden in pamphlet form. This little book is an expansion of a lecture delivered at the Royal College of Organists in 1913, and deals thoroughly and in a suggestive manner with a subject that has so far received nothing like its fair share of attention. It is a truism that a trivial and commonplace rhythmic scheme will ruin a piece of music unexceptionable in other ways. It is not less well known that a performance deficient in rhythmic impulse lacks one of the main elements of vitality. But with these two obvious facts staring them in the face, Church composers and choirmasters are too often content to give us music secular in gait and invertebrate in performance. In this pamphlet of thirty pages Dr. Davies says many things that the earnest choirmaster—and indeed any other musician—will be the wiser for reading. He describes as unsuitable for the purposes of Church music rhythms of short figures, of obvious features, and iterations. The desirable are those of long figures, clear rather than obvious, and developed. As a splendid specimen of the latter, he quotes the long streaming tune used by Bach in 'Wachet auf' as an accompaniment to verse 2 of the Choral in the Cantata, better known in its form as a choral prelude.

Some remarks on the nervous energy required for the singing of soft, sustained passages draw attention to a common weakness in our Church choirs, who are too rarely taught the value of controlled force.

Speaking of the rhythmic maltreatment of the glorious English of the Psalms, Dr. Davies sums up the matter in a nutshell when he says that 'the most cogent objection to the Anglican chant is that it is too highly organized and rhythmically self-existent.'

The booklet is one that should be widely read. There is more information and food for thought in its modest compass than are to be found in many a volume.

#### ORGAN RECITALS.

Dr. Caradog Roberts, Anfield Road Welsh C. M. Chapel, Liverpool—'Funeral March and Hymn of Seraphs,' *Guilman*.

Rev. A. J. Clark, St. Leonard's Church, Sandridge—Melody in E flat, *Edward German*.

Mr. Fred Gestelow, Church of St. Barnabas, Linslade—Suite No. 2, in E minor, *W. R. Driffil*.

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Solemn March, *Hancock*.

Mr. A. E. H. Nickson, Church of St. Peter, Melbourne—Works by Karg-Elert (three complete programmes).

Mr. Sydney L. K. Crookes, Mornington Road Wesleyan Church—First Sonata, *Guilman*.

Mr. F. Archibald Curtis, Cathedral Church, Llanbadarn Fawr—Andante in E minor, *Smart*.

Mr. C. H. Moody, Ripon Cathedral—Choral song and fugue, *Wesley* (£23 11s. collected for the Belgian Relief Fund).

Mr. Fred J. Parsons, Holy Trinity Church, Eastbourne—Larghetto and Variations in F sharp minor, *Wesley*.

Mr. F. E. Wilson, St. Michael and All Angels' Church, Manor Park—Five Old English Psalm Tunes, *Purcell*, *Croft*, and *Tallis*.

Mr. F. Gestelow, Blakeney (Norfolk) Parish Church—Overture in E flat, *Faulkes*.

#### APPOINTMENTS.

Mr. H. M. Brown, organist and choirmaster, Crosthwaite Church, Keswick.

Mr. E. Stanley Jones, organist and choirmaster, Parish Church, Maindee, Newport, Mon.

## Reviews.

*Prelude in G minor in 3/4 time.* By Walter S. Vale (Original Compositions, New Series, No. 34).

*Prelude, Transformation Scene, and Good Friday Music from 'Parsifal.'* Arranged by George J. Bennett (Organ Transcriptions, Nos. 11, 12, and 13).

*Allegro Moderato.* From Concerto No. 6, in B flat. By T. A. Arne. Arranged by Herbert F. Ellingford (Organ Arrangements, No. 49).

*Blest are they that mourn: All flesh doth perish; How lovely are Thy dwellings fair.* From Brahms's 'Requiem.' Arranged by John E. West. (Organ Arrangements, Nos. 50, 51, 52).

[Novello & Co., Ltd.]

Mr. Vale's Prelude is avowedly conceived in orchestral vein. Four manuals are required for its proper performance, and the player is told that 'the registration should resemble as closely as possible the tone-colour of strings and horns,—not a difficult matter on a good modern organ. The orchestral spirit is further present in the restless rhythm, the 3/4 tempo being made still more irregular by the *ritardando* direction. The result is a very interesting and effective piece of organ music, suitable either as a voluntary on a solemn occasion or as a recital piece. The harmony is modern without being eccentric, and the curious swaying rhythm is well maintained throughout the six pages. The *largamente* section, with its double pedal and big chords leading up to a climax, is particularly fine. The work begins and ends softly. It is moderately difficult, and an adaptation to an organ of three manuals would present no difficulty.

The extracts from 'Parsifal' have been admirably arranged for the organ by Dr. G. J. Bennett. The transcriber has not overlooked the fact that in their new guise the works must be effective as organ music. Too often arrangements of this kind, by attempting to give too faithful a copy of the score, are playable only by a super-organist on a super-organ. The versions under notice make no such demands. The Prelude and Good Friday music need only an organ of three manuals, and the fourth manual in the Transformation scene is *ad lib.* Technically the arrangements are only moderately difficult, taste and musicianship being the qualities most in demand. The result is to make available to the rank and file of the organists' profession some of the most beautiful music Wagner wrote.

Although he composed some excellent and long-lived vocal music, Dr. Arne is little known to-day as an instrumental composer. Yet those who have acquaintance with his numerous harpsichord pieces have found in them the same quality of healthy melodiousness that has kept his songs alive. Mr. Ellingford has done well to rescue from oblivion a movement from one of the concertos. Although, after the custom of the time, the work was composed for either organ or harpsichord, its clarity and vigour make it quite suitable for organ solo purposes. That the idiom is somewhat Handelian is only to be expected, and will be no drawback in most quarters. Mr. Ellingford has done his work skilfully, and has also added an effective cadenza, the result being a breezy and tuneful work. It is perhaps overlong, but a 'cut' could easily be made.

The success of arrangements, especially of choral works, depends largely upon the music being familiar. Brahms's 'Requiem' has so long been a favourite work with our Choral Societies, and, through extracts, of our Church choirs, that there must be few amateurs unacquainted with the music of the three choruses arranged by Mr. West.

Of these three, 'How lovely are Thy dwellings fair' is perhaps, the most successful, the beautiful swinging melody being as attractive as ever. 'All flesh doth perish' makes an impressive funeral march. That the transcribing has been excellently done by the practised hand of Mr. West goes without saying. The three numbers are fairly difficult.

*Falmouth.* Words by Henley. Music, for double choir, by R. T. Woodman.

[Novello & Co., Ltd.]

This is a work which should claim consideration from choral Societies that aim at suiting their programmes to the spirit of the day, while avoiding the jingoistic touch. Henley's lines,—a sea-warrior's thoughts of his Devon home—run bravely, and the music breathes the open air. It is breezy without bluster, and would make a popular appeal, for its melodies have a folk-song ring about them and a living rhythm. The use of double choir, often with further sub-division of parts, calls for a choir of considerable dimensions, and there are harmonic progressions that are not all plain-sailing. Yet it is not difficult choral music. Its melodies will commend it, and its effectiveness will repay study. The work can be sung unaccompanied, or pianoforte accompaniment can be employed.

#### BOOK RECEIVED.

*Studies in Organ Tone.* By the Rev. Noel A. Bonavia-Illant. Price 5s. net. Pp. 205 + xv. (London: The Waterside Music Publishing Co.)

## Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In your last number (September) you print a long communication from Mr. E. P. Lennox Atkins as to a rough and ready rule for beginners in factory tuning which I gave at the close of a lecture on the 'Scientific Basis of Tuning,' which the Pianoforte Tuners' Association coaxed me into delivering before them as a public 'send-off.' (May I, in passing, disclaim the honour of belonging to Cambridge with which Mr. Atkins has endowed me?) This rule was drawn up by the late Mr. Alexander J. Ellis, F.R.S., and myself, as likely to be of practical use. I had felt the want of such an approximation in my own factory days, and this rule seems to me to answer its purpose admirably. The errors are not great, and of course they neutralise each other; for this, to anyone who has not the requisite mathematics, I can refer to the unquestioned authority of Mr. Ellis, whose translation of Helmholtz, with his own copious additions, still remains the standard work. Examinations of admirable specimens of tuning in equal temperament by Messrs. Broadwood and my own firm are given in detail in Ellis's 'Helmholtz,' and our rule sprang out of those examinations, and is published in the book in connection with them.

When a lad begins tuning he is told, without any explanation, to tune along a certain series of intervals, keeping all his intervals flat (C, G, D, A, E, B, &c.); this series being a series of fifths. But he is also told, he must not go beyond the two F's which have middle C between them; and therefore his series has a rough alternation between downward fourths and upward fifths. (Twice the alternation has to be broken, by taking a second downward fourth, to keep within the tuning octave F to F.) Now first of all I think the boy should be told, and practically shown, why his intervals are to be flat (because 12 fifths are too long to make seven octaves); and secondly, that tuning a downward fourth flat is precisely the same as tuning that same note flat when in the form of an upward fifth. I assure you, Mr. Editor, that I have learned, to my surprise, that many practical tuners in my large audience at the V.M.C.A. had not grasped the second point, and that scarcely anyone present knew of the first point. They are commonplace to Mr. Atkins and to me, but they are not taught to the lads learning tuning.

What does the boy do, when he is given his tuning series, and is told to tune each new note flat? Of course he tunes them all *equally* flat, although from any given note an upward fifth in equal temperament must be twice as fast as a downward fourth. Therefore the boy never gets a decent set of bearings. He corrects himself by his trial chords,

and after two or three years learns by rule of thumb to get his chords about equally in tune. But a close scientific examination of his tuning-scale will show that this result is gained by give-and-take, by the cancelling-out of many errors.

All this I, as a practical tuner, showed and proved to Mr. Ellis. Our problem was therefore to give a rule which should start a boy on the right road. As his ear grows finer he can later on neglect the ladder by which he has climbed, and can advance (as I hope I have myself advanced) to improving his averaged scale into a scale in which each successive fifth will beat faster by a certain ratio than the fifth below it, which is of course the case in true equal temperament. The ratio of increase in beats is intricate to non-mathematical persons, as it cannot be represented by successive additions (say, each fifth to beat so many times more per second than the one below), nor by successive multiplications (say, each fifth to beat at such a fraction more, as for instance,  $\frac{1}{12}$ th more than the one below): but logarithmically it is simple, and ends in the result that at the interval of an octave the beats are doubled.

Now in the tuning octave F to F the *average* number of beats in the seven equal-temperament fifths from C up to G, D up to A, E up to B, &c., is closely approximate to one a second, say, ten in ten seconds; wherefore when tuning those fifths as downward fourths we recommend this average discordance for a beginner. He can soon learn the pace of ten beats in ten seconds, and will not be far from the real truth if he observes it. But the *average* number of beats in the fifths of the lower part of the octave, which are these four—G to D, G $\sharp$  to D $\sharp$ , A to E, B to F $\sharp$ , is not much more than half the above—namely, closely approximate to six in ten seconds. So we get a clear rule: tune all your downward fourths ten beats in ten seconds flat, and all your upward fifths six beats in ten seconds flat, between F and F. The lower F is obtained from B $\flat$  (A $\sharp$ ) downward, and its true octave gives the upper F.

This is how my own factory boys are started, and it is open to them to make the slight modifications which must be felt rather than counted, but which are necessary to produce a delicately accurate equal temperament. The result is in figures in the pages of Helmholtz, and I may justly be proud of it, I think, in competition with so rightly famous a house as Broadwood's.

I do not know Mr. Atkins's Equal Temperament Committee, but they certainly do not seem to be aiming, as I am aiming, at something practical, for everyday work. After all, as you, Mr. Editor, above all men know, excellent unaccompanied singing, or the harmony of horns, or anything that gives us *just intonation*, is alone capable of fully satisfying the soul of a musician. Equal temperament is an indispensable makeshift, and we must always remember that it is but a glimmer to the full splendour of the beauty of just intonation. When that rare delight is now and then achieved, if only for a chord or two, tears fill our eyes at the perception of a beauty so exquisite that the ancient prophets deemed it worthy to be the chief ornament of Heaven.—I am, yours truly,

H. KEATLEY MOORE.

Albion House, New Oxford Street, W.C.

September 17, 1914.

#### ENGLISH vs. GERMAN FINGERING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Apart from the necessity for being patriotic, the present seems an opportune time to point out the absurdity of having in England two notations for pianoforte fingering, and of using foreign editions printed and issued abroad when just as good can be obtained in England, edited by Englishmen, with English fingering.

Publishers, or many of them, would be heartily glad to have only the one fingering notation to deal with. The contradiction is keenly felt by teachers, especially in view of the fact that string players all over the world use only 1, 2, 3, 4.

H. C. TONKING.

September 16, 1914.

## THE ADVENTURES OF A LONG-METRE TUNE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Referring to Mr. Potter's article on the above subject in your August issue I note that the tune in question, under the name of 'Wells,' appeared in the Wesleyan Tune Book and Supplement published in 1877. It varies somewhat from the versions quoted by Mr. Potter.—Yours, &c.,  
Tyne Hall, Ilford. A. STORR.

[We hold over other and fuller letters we have received as to the remarkable adventures of this tune.—ED., M.T.]

## Obituary.

We regret to announce the following deaths:

WILHELM GANZ, on September 12, aged eighty-one. He was a familiar and genial personality in the musical life of London, and had been so for more than half-a-century. Born at Mainz on November 6, 1833, he came to this country in 1848 to assist his father, Adolph Ganz, who was chorus-master at Her Majesty's Theatre. Balfé was at that time conductor at the Opera, and he engaged young Ganz first to play the triangle and later the second violin. As he was a skilful pianist he soon found scope for his abilities as an accompanist, and in that capacity he was associated with Jenny Lind, and later still more closely with Adelina Patti. After playing the violin in Dr. Wylde's New Philharmonic Orchestra for many years, he became in 1874 joint conductor with Dr. Wylde, and in 1879 he took over the entire management under the name of Mr. Ganz's Orchestral Concerts. Berlioz's 'Symphonie Fantastique' and Liszt's 'Dante' Symphony were amongst the many important works he introduced to England. The concerts were abandoned in 1883, and since that time the late musician taught singing at the Guildhall School of Music, and made regular appearances as an accompanist at Patti and other concerts. He had a jubilee concert at Queen's Hall in 1898, and on June 1, 1911, a benefit concert organized by Madame Patti was a notable event of its kind. Mr. Ganz was a successful composer of light pianoforte music, and some of his songs have been widely popular. In 1913 he published 'Memories of a musician' (John Murray), in which he gave interesting accounts of the musical celebrities he met in the course of his long career.

MISS CLARA ANGELA MACIRONE, on August 19. She was born in London on January 21, 1821. From 1839 to 1844 she studied at the Royal Academy of Music. She achieved some distinction as a pianist and as a composer. For some years she was head music-mistress at Aske's School for Girls, Hatcham, and at the High School for Girls at Baker Street. Many of her part-songs became very popular. Amongst the best known are 'Sir Knight, O whither away,' 'The battle of the Baltic,' 'Ragged, torn, and true.'

POI HENRI PLANÇON, the great operatic bass, at Paris, aged sixty. His operatic career began in 1877 at Lyons. He appeared at the Paris Opéra in 1883, made his début at Covent Garden in 1891 as Mephistopheles, a rôle in which for many years he used to rouse the enthusiasm of Covent Garden audiences, and appeared at the Metropolitan Opera House, New York, in 1893.

The death of Professor F. S. PETERSON, of Melbourne, and previously of Edinburgh, which was announced in our August issue (p. 535), took place on June 21. He leaves a wife and two children.

## THE COMING SEASON IN LONDON.

## CHORAL CONCERTS.

*The Royal Choral Society* (Sir Frederick Bridge).—Elijah; Verdi's Requiem; Messiah (twice); Hiawatha; The dream of Gerontius; Bach's Mass in B minor; An extra concert of Christmas Carols and other Valedictory music will be given in December.

*The Alexandra Palace Choral and Orchestral Society* (Mr. Allen Gill) has cancelled all arrangements owing to the occupation of the Palace by the military authorities.

*The Stock Exchange Orchestral and Choral Society* has abandoned its season.

*The Bach Choir* (Dr. H. P. Allen).—Verdi's Requiem; Finale from 'Die Meistersinger.'

*The London Choral Society* (Mr. Arthur Fagge) has decided to continue its activities, but no programme is yet announced.

*The Edward Mason Choir* (Mr. Edward Mason) has ceased operations, the conductor having enlisted.

*Central Croydon Choral Society* (Mr. Roland A. Richards).—The fire-worshippers (Bantock); Choral Ballads by Coleridge-Taylor; Brahms's Requiem and Song of Destiny.

*Ealing Choral and Orchestral Society* (Mr. Albert Thompson).—Elijah; Bach's Mass in B minor.

*Ealing Philharmonic Society* (Mr. E. Victor Williams).—A Tale of Old Japan; Hiawatha; Israel in Egypt; Llewellyn (Cyril Jenkins).

*East Sheen Choral Society* (Mr. Frank Hamblin).—Gounod's Faust; Mendelssohn's Hymn of Praise; Elijah; The Messiah.

*Finchley Musical Society* (Mr. Herbert J. Baggs).—Brahms's Song of Destiny; Stanford's Songs of the Fleet; Elgar's The banner of St. George; Schubert's Song of Miriam.

*Hither Green Choral and Orchestral Society* (Mr. Ernest Dumayne).—Choric song from the Lotos Eaters (Parry); A Tale of Old Japan.

*Loughton Choral Society* (Mr. Henry Riding).—Judith; Maccabæus; Tom Jones (German).

*Mansfield House University Settlement* (Mr. C. E. Howard).—The Revenge (Stanford); From the Bavarian Highlands (Elgar).

*People's Palace Choral and Orchestral Society* (Mr. Frank Idle).—The Banner of St. George; The Revenge; King Olaf; Hiawatha; A Tale of Old Japan; The Wake of O'Connor (Hubert Bath); The Messiah.

*Purley Choral Union* (Mr. Harold Macpherson).—The Revenge; Brahms's Requiem.

*South London Institute of Music* (Mr. L. C. Venables).—Les Cloches de Corneville; Song of Miriam; Selection from Parsifal; The bride of Dunkerron; Acis and Galatea; The Wake of O'Connor (Hubert Bath).

*South London Philharmonic Society* (Mr. Wilfrid Brainin).—The Wake of O'Connor (Hubert Bath); selection from Lohengrin; Brahms's Requiem; A Tale of Old Japan.

*South-West Choral Society* (Mr. A. R. Saunders).—Judith; Maccabæus; Brahms's Requiem; Cavalleria Rusticana; The Golden Legend; The Messiah.

*Streatham Choral Society* (Mr. E. J. Quance).—Hymn of Praise; The Flag of England (Bridge).

*Walthamstow Choral Union* (Mr. Otley Marshall).—The banner of St. George; The Messiah.

*West Croydon and District Choral Society* (Miss Ethel Hopkins).—A Tale of Old Japan; From the Bavarian Highlands; Hymn of Praise; Rossini's Stabat Mater.

## ORCHESTRAL CONCERTS.

*Queen's Hall Symphony Concerts*.—These concerts will be given by the Queen's Hall Orchestra, under the direction of Sir Henry Wood, on the afternoons of October 17, November 14 and 28, December 12, January 16, and February 13.

*Queen's Hall Promenade Concerts* continue with the above-mentioned Orchestra and conductor on week-day evenings until October 24.

*London Symphony Orchestra*.—Twelve concerts are announced to take place at Queen's Hall on Monday evenings, October 26, November 9 and 23, December 1, January 25, February 8, March 22, April 12, May 17 and 31, and June 7. M. Savonov will conduct the first three, M. Verbruggen the fourth, M. Mlynarski the fifth, and Mr. Thomas Beecham the sixth.

*Albert Hall Sunday Concerts* will be given by the New Symphony Orchestra under Mr. Landon Ronald.



# To Thee do I lift up my soul.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Composed by KING HALL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

**VOICE.** *Andante.* **SOPRANO SOLO.**

To Thee do I lift up my

**ORGAN.** *Andante.*  $\text{♩} = 92.$  *p*

*Senza Ped.*

soul; my God, I have ho - ped in Thee, and shall not be con -

- found - ed.

**SOPRANO.** *p*

To Thee do I lift up my soul; my God, my God, I have

**ALTO.** *p*

To Thee do I lift up my soul; my God, my God, I have

**TENOR.** *p*

To Thee do I lift up my soul; my God, my God, I have

**BASS.** *p*

To Thee do I lift up my soul; my God, my God, I have

*Ped.*

## TO THEE DO I LIFT UP MY SOUL.

October 1, 1901.

*cres.*  
ho - ped in Thee, . . . and shall not be con - found - ed.  
*cres.*  
ho - ped in Thee, and shall not, and shall not be con - found - ed.  
*cres.*  
ho - ped in Thee, and shall not, and shall not be con - found - ed. I have  
*cres.*  
ho - ped in Thee, and shall not, and shall not be con - found - ed.  
*cres.* *p*  
senza Ped.

ho - ped in Thee, and shall not be con - found - ed.  
*mf*

*Solo.* *mf*  
Nei-ther shall mine en - e - mies laugh me to scorn.  
*f*  
Nei - ther shall mine  
*f*  
Nei - ther shall mine  
*f*  
Nei - ther shall mine  
*f*  
Nei - ther shall mine  
*f*  
Ped.

# TO THEE DO I LIFT UP MY SOUL

October 1, 1914.

en - e - mies laugh me to scorn; for all they that hope in Thee shall

en - e - mies laugh me to scorn; for all they that hope in Thee shall

en - e - mies laugh me to scorn; for all they that hope in Thee shall

en - e - mies laugh me to scorn; for all they that hope in Thee shall

Skew . . me Thy ways, Thy ways, . . O

not be con - found - ed.

not be con - found - ed.

not be con - found - ed.

not be con - found - ed.

Lord; teach me Thy paths, teach . . me Thy paths.

*senza Ped.*

Shew me Thy ways, Thy ways, O Lord... shew me Thy ways, O Lord, O Lord;

Shew me Thy ways, Thy ways, O Lord... shew me Thy ways, O Lord, O Lord;

Shew me Thy ways, Thy ways, O Lord, shew me Thy ways, O Lord, O Lord;

Shew me Thy ways, Thy ways, O Lord... shew me Thy ways, O Lord, O Lord;

teach me, teach me, teach me Thy paths.

teach me, teach me, teach me Thy paths.

teach me, teach me, teach me Thy paths.

teach me, teach me, teach me Thy paths.

teach me, teach me, teach me Thy paths.

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Act 2—  
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THE GLASTONBURY FESTIVAL OF  
MYSTIC DRAMA.

FROM A CORRESPONDENT.

Some twenty performances were given at the Assembly Rooms, Glastonbury, in connection with this Festival. It had been hoped that these might take place in the open air, but the weather was so uniformly bad as to make this impossible. The programmes were made up of dances by four of Miss Margaret Morris's girls, choral-music compositions by Rutland Boughton, choral-dancing from the 'Tintagel' scene in Reginald Buckley's music-drama, 'Arthur of Britain,' the Grail scene from 'Parsifal,' and four plays: W. W. Gibson's 'Night-shift,' Lady Gregory's 'The travelling man,' Walter Merry's 'Soul sight' (his own translation of the 'Heraclidae'), produced by Mr. G. Ware Cornish, and three performances of 'The Immortal Hour,' a new music-drama by Rutland Boughton, based upon the play of that name by Fiona Macleod. This was the principal feature of the Festival, for though it had originally been arranged to produce 'Arthur of Britain' with music by Rutland Boughton, the subscriptions for the playhouse which was to contain it were hardly large enough to warrant the building of a theatre, and Mr. Buckley was averse from an open-air production of his work. Unfortunately the war had made the employment of an adequate orchestra quite out of the question. The performances were very kindly conducted by Mr. Charles Kennedy Scott, who was also at the pianoforte. The parts were filled up as follows:

Dalua	...	...	Rutland Boughton
Etain	Irene Lemon (1st and 3rd performances)	...	and Gladys Fisher
Eochaidh	...	...	Frederick Austin
Manus	...	...	R. Neville Strutt
Maive	...	...	Agnes Thomas
Midir	...	...	Arthur Jordan
Spirit Voice	...	...	Muriel Boughton
Chief Druid	...	...	Arthur Trowbridge

Choruses of Wood Spirits and Court women by members of the Summer School and people of Glastonbury.

Choruses of Druids and Warriors by the Wookey Hole Male-Voice Choir.

The following is a synopsis of the drama taken from the programme:

Act 1—Dalua, the shadow that lies behind life, encounters voices in the wood. To him comes Etain, a girl of the Faery Folk, and later on the dreamer Eochaidh, King of Ireland. The scene changes to the peasant hut of Manus and Maive. Etain has taken shelter there, and thither follows Eochaidh in search of his Heart's Desire. He seems as if he might find it; but the call of the Faery Folk lingers in Etain's mind.

Act 2—Festival in honour of the twelfth month of Etain's marriage with Eochaidh. Both are oppressed in different ways by a presentiment of unearthly happenings. Etain withdraws, and presently a stranger enters. He is Midir, Prince of the Faery Folk; he has come to fetch Etain away to the Land of Heart's Desire. The Faery Folk come near, and Etain is lost to Eochaidh.

In the preface to 'The Immortal Hour' Fiona Macleod points that one of the meanings of this legend may be the coming of the Soul (Etain) to the body (Eochaidh). However that may be, this music-drama is not to be taken as a musical decoration of actions, but rather the development in music of certain human and spiritual relationships. Consequently the movement is slow for the free unfolding of the musical and emotional thought.

A feature of 'Arthur of Britain' and 'The Immortal Hour,' and perhaps the one that has chiefly attracted the attention of journalists, is the symbolical use of the chorus to represent waves, a castle, tree spirits, &c. This is undeniably effective, and is sure of a much wider application with the passage of time.

The dances for the 'Tintagel' scene from 'The Birth of Arthur' had been arranged by Miss Margaret Morris at Bournemouth last year; but this year, owing to her detention in the South of France, the dances for 'The Immortal Hour' were arranged by two of her pupils,

Margaret Drew and Beatrice Filmer. The dresses for the performances were designed by Margaret Morris, Christina Walshe, and Gerda Giöbel, and cannot be praised sufficiently. Indeed all concerned worked with a self-forgetfulness and abandon which were entirely praiseworthy. Principals and members of the Summer School did their utmost to promote the scheme for a National Centre; for at a time such as the present all efforts towards the establishment of a National Centre should be well supported. The value of legend in keeping alive national sentiment is continually recognised, and the existence of such a centre in the heart of Arthur's country may very well pave the way for a really national drama in the future. Performances of 'The Immortal Hour' are to be given at Bournemouth during the winter, and at various places in the country.

## THE PROMENADE CONCERTS.

It is a matter for general congratulation that the threatened boycott of modern German music has not come to pass. The Wagner evenings were quickly reinstated and are quickly proving, as in former seasons, the chief success of the series. Some of the promised productions of new works by Continental composers have had to be abandoned for practical rather than sentimental reasons. Audiences have naturally been smaller than in previous years, but there is no cause to complain of lack of public support.

The first work of interest that comes under this month's review is a Concerto for two violins and violoncello by Vivaldi, arranged as an orchestral work by Siloti. This was performed on August 22, and won general approval. On August 25 not even sympathy for an Ally could rouse enthusiasm for Liadov's work, 'A fragment from the Apocalypse.' Far more attractive was Stravinsky's 'Scherzo Fantastique,' heard on August 26, for it had all the composer's familiar imagination, skill, and brilliance, and not more than a hint or two of his later and questionable qualities. On the same evening a straightforward Rhapsody, 'From the Prairie,' by Coleridge-Taylor, was well received.

Thirty-eight years after its composition César Franck's 'Les Eolides' was heard for the first time in London on August 29, and we hope soon to experience the pleasure of hearing it again. It has not the vivid pictorial expressiveness of the modern symphonic poem; it is all refined beauty and strength, and dramatic needs do not interrupt its purely musical flow. The Belgian National Song, Campenhout's 'La Nouvelle Brabainçonne,' as scored for orchestra by Sir Henry Wood, was given on the same evening.

Bela Bartók, the young Hungarian progressive, whose name reached our ears in advance of his music, underwent his first serious trial before the British public on September 1. His Suite in five movements, a comparatively early work, failed to make a deep impression. It is rich in arresting ideas and effects, but the struggle to be interesting is more obvious than the actual interest, and the design and handling lack spontaneity and sense of style. Hungarian national elements impart some value in fact rather than in feeling. The same programme included an effective orchestral arrangement by Sir Henry Wood of the Russian National Anthem.

On September 3 Master Solomon made a sensation with his workmanlike performance of Grieg's Pianoforte concerto. Sir Alexander Mackenzie's Tone-poem, 'La belle dame sans merci,' was heard with interest and pleasure. Then came one of the rare performances that we have in this country of César Franck's Symphony in D minor, a work of great nobility that never fails to appeal to all. It was excellently performed, and won a gratifying tribute of admiration from the audience.

On September 5, Florent Schmitt's new Suite of four movements, entitled 'Reflets d'Allemagne' was performed for the first time. The work proved to be refined and engaging, the Finale being especially so.

Well known as a pianist of exceptional distinction, Miss Kathleen Bruckshaw has not to any great extent sought renown as a composer. That she is, however, capable of serious and estimable creative work was shown on September 10 by the performance of her Pianoforte concerto in C major. Miss Bruckshaw does not write with a practised hand either for the orchestra or for the pianoforte, and

much of her music is acceptable chiefly for its good intentions; but there are also passages of considerable effectiveness, and the general impression created was that Miss Bruckshaw is a composer of whom something good may be expected. Her performance of the solo part was all that could be desired.

Elgar's Violin concerto was played for the first time at the Promenade Concerts on September 15, M. Louis Pecsai being a soloist of great skill and expressive power.

Josef Holbrooke's new 'Imperial March' was produced on September 16. It makes considerable and skilful use of a portion of the National Anthem and of 'Rule, Britannia,' and is of course sonorously scored for a large orchestra. The march, perhaps, just fails through the lack of a broad Trio theme.

The novelty on September 17 was Percy Pitt's Suite de Ballet, 'Sakura,' founded on a scenario dealing with Japanese life. There are five movements, of which the second, a dainty Allegretto scherzando, the fourth, a Pizzicato, in which the celeste is used with happy effect, and the fifth, a brilliantly-scored waltz, proved particularly attractive. The composer conducted, and received an ovation.

Sir Frederic Cowen's second Suite, 'The language of flowers,' found great favour with the audience on September 19, when its first performance was conducted by the composer. It has all the melody, graceful fancy, refinement, and interest that were justly admired in his first 'The language of flowers' Suite, which dates back as far as 1880.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

The provision made for our coming musical season has been completely disorganized through the war, and our local orchestral players, solo vocalists, and choral Societies are facing the worst times within living memory. Practically there will be scarcely any concerts at all, for those in charge of our musical functions are confronted with almost insuperable difficulties, partly owing to the fact that our Town Hall will not be available, being now in the hands of the War Office for recruiting purposes. Already our Festival Choral Society has been compelled to postpone for the present its scheme of concerts, 1914-15. The various other choral bodies are in similar plight, and it is quite doubtful if the Birmingham Symphony Orchestra will be able to give their popular Saturday Night Orchestral Concerts. The Harrison Concerts and the Birmingham Chamber Concerts Society's concerts are the only ones that will be forthcoming at all, but the locale of the Harrison Concerts will have to be changed from the Town Hall to the Midland Institute. The Max Mossel Drawing Room Concerts have now been definitely abandoned, although the syllabus had already been printed for circulation. The only concerts given so far this season were in aid of the Prince of Wales's Fund, one being held at the Central Hall and the other at the Alexandra Theatre, both realising considerable sums to the Fund. Local musicians, especially orchestral players, will be hard hit, for most of their winter engagements have been cancelled.

### DEVON AND CORNWALL.

It would be very difficult to find any musical district which has been more upset in its normal arrangements by the war than the West country with Plymouth for its centre. With several regimental bands usually available the Municipal authorities relied largely on music for the attraction of visitors, and a specially elaborate programme had been arranged for this season. With the dread word 'mobilisation,' however, a sudden stop was naturally put to all this effort. The two local garrison bands, the R.G.A. and the R.M.L.I., have been able to assemble to about the number of twenty in military combination, and have assiduously served to entertain the visitors and to divert the minds of the townspeople, of whom the great majority are connected with the Services. Messrs. R. G. Evans and J. W. Newton, the respective bandmasters, have had to work under difficulties, but their performances have been much appreciated. The

management of Torquay Pavilion have as far as possible held to arranged plans, with the co-operation of the Municipal Orchestra under Mr. Basil Hindenburg. Visits have been paid by Madame Kirkby Lunn, Messrs. Joseph Cheetham and Charles Mott, and patriotic programmes have been well received. Other ordinary events have included a Caenmarth Deanery choral festival at St. Day, concert tours through South Devon and North Cornwall by Miss Gertrude Lonsdale and party, and in North Cornwall by Mr. Charles Saunders and Mr. Watkin Mills and party.

Much music-making has been undertaken for either of two purposes—to raise money for relief funds or to provide entertainment for the convalescent wounded and the many thousands of Service men quartered and billeted throughout the two counties. In addition to individual efforts choirs and bands have contributed to these objects, including the Plymouth Orpheus Male Choir, a large choir at Newquay, collected by Mr. Crosby Smith, Falmouth Adult School Male Choir, Exeter Male Choir, Exeter Amateur Operatic Society, Lostwithiel String Band, and the band of the Admiral-Superintendent at Devonport.

Most of the choral Societies and orchestral classes have suspended their intended programmes owing to the scarcity of men. Dr. Weekes's Orchestral Society at Plymouth are trying to make arrangements to keep the members together in rehearsal, and probably this will be the plan adopted by all combinations.

### LIVERPOOL.

The Philharmonic Society's choral rehearsals commenced on September 14 under Mr. R. H. Wilson, and the Society's first concert will be held on October 6. In the revised prospectus certain names have necessarily disappeared, but substantially the original scheme remains. To the names of guest-conductors already announced those of M. Savonius, M. Gabriel Pierné, M. Mlynarski, and Sir George Henschel should be added. M. Scriabin's visit is also confirmed for February 9, when he will play the solo part in his Pianoconcerto in F sharp minor and his 'Prometheus.' Pierné's musical legend 'The Children's Crusade,' Dvorák's 'Statue Mater,' and Beethoven's 'Choral Symphony' are the chief choral works announced.

Conducted by Mr. F. M. Roden, the Avenue Male-Voice Choir has gained distinction by giving a series of open-air concerts in the parks at which close upon a hundred pounds has been collected, mostly in pence, for the Prince of Wales's Fund. The excellent singing of this large Choir has agreeably atoned for the unavoidable absence of the military bands. Would that similar choral organizations might multiply. There is a great field hereabouts for the cultivation of unaccompanied male-voice singing, and if only the right men were forthcoming as organizers and directors there is plenty of good material.

Chiefly owing to the present discouraging outlook for music generally, the committee of the Welsh Choral Union after due deliberation have cancelled the projected arrangements for the ensuing season. It is possible that a performance of the 'Messiah' will be given at Christmas partly in order to keep the choir together and also to benefit the Prince of Wales's Fund. There can be no doubt that a substantial sum would be raised by this means, for the Welsh Choral Union's annual 'Messiah' has always been one of the chief events of the year.

At the sixth annual meeting of the Walton Philharmonic Society, at which Archdeacon Spooner presided, it was announced that the choral works for the ensuing season would include Cliffe's 'Ode to the North-east Wind,' Coleridge-Taylor's 'Death of Minnehaha,' and the 'Messiah.' The Society, which has progressed so steadily under Mr. Albert Orton's conductorship, should find encouragement in finding itself faced with only a small adverse balance.

An attractive brochure has been issued announcing particulars of the seven concerts to be given by the Akeroyd Symphony Orchestra in the Philharmonic Hall. The first occurs on October 27, when the notable Russian pianist Miss Tina Lerner will play, and Madame Gleeson-White will sing. Mr. Akeroyd has drawn up attractive programmes, including one devoted to the evolution of the operatic overture, and among the eminent singers and players

engaged is Madame Aino Akte, who will be heard in the closing Scene from Strauss's 'Salome.' The profits of the concerts will be handed over to the Prince of Wales's Fund.

It is also satisfactory to note that Mr. Harrison will hold his usual series of four concerts in the Philharmonic Hall.

The local authorities are carrying on the usual winter season of free lectures, to which, as the fiftieth anniversary of these useful and popular functions, more than ordinary interest attaches. Musical subjects are fully represented in the syllabus.

The success of the children's musical Festival promoted by the school-teachers of the Liverpool Education Authority last year was so encouraging that the movement is continuing, and the local committee of teachers, of whom Mr. W. Scott is the able chairman, have chosen a fine programme of school-songs for the massed singing, which has been published by Messrs. Novello in an excellently bound volume. The music includes traditional melodies and songs, with examples of modern duets and trios.

The fourteenth Musical Eisteddfod at New Brighton Tower was successfully held on September 19, when a large concourse of people filled the spacious theatre. Over £100 was offered in prizes, and the entries included seven mixed-voice choirs and twelve male-voice choirs, in addition to six children's choirs, and numerous competitors in the solo-voice classes. Before delivering the adjudications Dr. McNaught made an eloquent and touching reference to the passing of Mr. Harry Evans, in whom the country has lost a national force in music. Despite the drawbacks suffered by several choirs in the unavoidable absence of tenors and basses who had joined the colours, some very beautiful singing was heard. [A detailed account is given in *The Competition Festival Record*.]

The Sunday Orchestral Concerts, conducted by Mr. T. Rimmer, at the New Brighton Tower, came to a close on September 20, when an 'All-British' programme of music was submitted. During the season the management has shown enterprise in the engagement of first-rate artists of the calibre of Madame Ada Crossley, Sapellnikov, Mark Hambourg, Solomon, and Melsa, which has been duly rewarded.

Other Societies which have decided to carry on operations despite the problematical outlook include the Liverpool Choral Union, conducted by Mr. Ingram, and Madame Fanny de Bouffler's Liverpool Ladies' Choir and Vocal Union. Both of these Societies have commenced rehearsals, the Choral Union essaying familiar works in Smart's 'Bride of Dunkerron' and 'Messiah.'

#### MANCHESTER AND DISTRICT.

In the early days of August, to have talked of music during the coming winter seemed positively sinful; yet a brief six weeks has shown our marvellous adaptability to the new order of things, economic and social, and we find all the chief Manchester organizations (and this is also true of Liverpool)—Hallé's, Gentlemen's, Manchester 'Proms,' Brand Lane's, and Harrison's—proclaiming 'business as usual,' in the sense that there is to be no cessation of activities. The war has, however, meant the complete collapse of the Hallé scheme outlined in my July notes. Mr. Balling was at Bayreuth when hostilities broke out, and several of the principals are enforced absentees for similar reasons. In Balling's absence a season of guest-conductors was the only alternative. Elgar, Bantock, Cowen, Beecham, Harry, Ronald, Verbrugghen, and Savonov have all offered to come, some declining to receive any honorarium. To Mr. Wilson, the chorus-master, will probably fall the direction of some of the choral concerts, and here the necessity of economizing expenses will lead to the inclusion of several well-known oratorios. Bantock will, however, conduct the compressed version of 'Omar Khayyâm,' which had already been fixed before the war.

During such a period choral music of the highest type will probably make a wider appeal than orchestral music. It is the most democratic form that music takes, and the people's emotions are more deeply stirred in that way. There is good ground for the belief that an evening of the more massive architectural choruses of Handel, such as are heard at the Handel Festivals, or a selection from 'Israel in Egypt' would at a time like this stir the public in a profounder

and nobler way than would the theatricality of Rossini's 'Stabat Mater,' which is one of the selected works. Then what a heaven-sent opportunity to make up an evening or two with essentially patriotic choral works which under normal circumstances would not be admitted to a Hallé scheme on account of their relatively slender proportions, but which to-day are both singularly appropriate, and provide a vent for emotions evoked by doings on land and sea. Stanford's 'The Revenge,' 'The Battle of the Baltic,' and and 'Last Post'; Elgar's early 'Banner of St. George,' 'Coronation Ode,' 'Caractacus,' or 'King Olaf'; Rutland Boughton's 'Invincible Armada'; C. H. H. Parry's 'Ode to Music' or 'Blest Pair of Sirens'; Purcell's 'King Arthur'—all come in such a category. Many people holding the view that Hallé programmes are 'over their heads' would have such ideas quickly dispelled. Whilst giving due weight to the economic aspect of this season's working there are no insuperable difficulties in the way of hiring cheaply choral music of this type, and it cannot be said that a choral selection embracing 'Creation,' 'Hymn of Praise,' 'Stabat Mater,' 'Messiah,' and (perhaps) Berlioz's 'Faust' offers many attractions either to singers or listeners. These works happen to be in stock in the Choir's library, and that is all that can be said in favour of their inclusion. The proprietors of the Free Trade Hall, solo artists, and members of the orchestra, have all agreed to work through this season on diminished payments, and in other ways doubtless economies in management will be effected. Is not this, too, a time to snatch advantages even out of our misfortunes, and besides popularising our programmes for a season, draw into the fold a larger public by reducing the prices in those parts which in recent seasons have frequently been rather empty? There should be no empty seats this winter. If at the end we find that whilst expenses are down support has approximated to normal, the poor musician must share in any surplus.

Mr. Brand Lane's series goes forward as originally announced, save that two of the early miscellaneous events disappear, one on account of the inability of Fralein Freda Hempel to come to the opening concert.

The Manchester Orpheus Concert on September 26 abandoned the form originally contemplated, and was converted into a Prince of Wales's Fund 'patriotic' concert, contriving however to bring in some serious music.

The authorities connected with the Blackpool Festival have deemed it unwise to proceed with this year's music-making, and have announced that as far as possible the 1914 syllabus shall stand for 1915.

The choral Societies of Preston and Bolton will give no concerts until Christmas.

#### SHEFFIELD AND DISTRICT.

The war has naturally brought about a partial dislocation of the ordinary local winter season of music, but there is a general tendency to hold music in readiness and await the trend of events before committing to any large or expensive enterprises. The abandonment of the Festival has to some extent freed certain branches of musical effort. The Sheffield Amateur Musical Society for example adhere to their full season's programme, namely 'Elijah' in December (Sir Henry Wood conducting), and Bantock's 'Omar Khayyâm' (complete) in April, conducted by Mr. J. A. Rodgers.

The Sheffield Musical Union will continue rehearsals under Dr. Coward, but it has been decided to abandon the ordinary Subscription Concerts and give only the special Christmas performance of 'Messiah.' Rehearsals are now going on for 'The Golden Legend.' After Christmas a new British work will, it is stated, be taken in hand.

A similar course of tentative rehearsals is the wise policy of the Sheffield Teachers' Operatic Society, who are preparing 'The Gondoliers.' Another choral body working under the same conductor (Mr. J. Duffell) are rehearsing for a patriotic concert on November 4, when Eaton Fanning's 'Our Island Home' will be performed.

The Chesterfield Musical Union have decided to go on with the projected performance of Bantock's 'Omar Khayyâm' (Part I), conducted by Mr. J. F. Staton.

There will be a dearth of orchestral music during the winter unless, as is possible, the abandoned Promenade

Concerts are revived. Meanwhile an amateur body, the Sheffield Symphony Orchestra, promise a series of three concerts to be conducted respectively by Mr. J. Duffell, Mr. J. F. Staton, and Mr. J. A. Rodgers. Mr. J. H. Parkes will conduct concerts by the junior branch of the same organization.

Miss Foxon's Chamber Concerts have been definitely abandoned. The Organists' Association and the Sheffield Playgoers' Society announce various musical performances.

The Victoria Hall Choral Society have already inaugurated the season with a performance of Haydn's 'Creation,' conducted by Mr. H. C. Jackson.

#### YORKSHIRE.

Though the arrangements for the coming musical season are still far from complete, it is already apparent that the number of concerts will be severely cut down, and that the programmes will follow the lines of least resistance. The Leeds Philharmonic Society intend to offer only three concerts, at which 'Messiah,' Verdi's 'Requiem,' and a programme by the New Symphony Orchestra will be given. The Leeds Choral Union also intend to pursue the path of safety, promising 'Elijah' and 'Hiawatha' in addition to a special War Relief concert, at which extracts from 'Judas Maccabæus' and 'Israel in Egypt' will be given. The Saturday Orchestral Concerts committee have prepared a most interesting series of six concerts, with excellent programmes, and it is hoped that they will be persevered in. It is understood that the Leeds Bohemian Chamber Concerts will be continued as usual. The Bradford Subscription Concerts will be reduced to six; at three the Hallé Orchestra will appear, under the conductorship of Mr. Beecham, M. Savonov, and Mr. Verbrugghen respectively, while at a Choral Concert it is hoped Sir Edward Elgar will conduct. The Bradford Permanent Orchestra will, it is hoped, be able to carry out their programme of five concerts, which are to be conducted by Mr. Hamilton Harty and Mr. Julian Clifford. From this, which is only a very incomplete summary, it will be seen that two of the chief West Riding centres hope to keep the flag of music flying in these trying times. In the meantime the Harrogate Symphony Concerts, under Mr. Julian Clifford, have been satisfactorily maintained, and some interesting programmes have been carried out. On July 22 Mr. Percy E. Fletcher conducted, for the first time out of London, his recent 'Prelude to an Unwritten Symphony'; on July 30, Miss Miriam Timothy introduced a charming work by Ravel, an Introduction and Allegro for harp and orchestra; on August 5, a Tone-poem by Mr. Edmondstoune Duncan was heard; on August 12, Dr. Vaughan Williams conducted his recent 'London' Symphony; on August 19, Mr. Arthur Hervey conducted several of his orchestral compositions; on August 26, Sir Alexander Mackenzie introduced his 'Pibroch' Suite, with Mr. Rowsby Woolf as solo violinist; on September 2, two recent pieces by Delius were heard; and on September 9, Sapellnikov played Liszt's second Pianoforte concerto, and a new work by Mr. Ernest Farrar, a Tone-poem illustrating Matthew Arnold's 'Forsaken Merman,' was heard for the first time. The record is an honourable one, and shows genuine artistic enterprise.

### Country and Colonial News.

#### BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.  
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**BOURNEMOUTH.**—Musical life here is uneventful, but it continues without serious interruption. The weekly Symphony Concerts are taking place as usual under Mr. Dan Godfrey's direction, a performance of Svendsen's first Symphony in D being among recent features of interest. Other concerts are taking place, at which well-known artists appear.

**EASTBOURNE.**—It has been decided by the Town Council to maintain an orchestra of thirty-one to play daily during the autumn and winter months, a first-class orchestra to play during the summer, and a military band to play on the sea front all the year round. The Corporation is to pay £3,000 per annum to the Devonshire Park Company towards the £7,336 per annum which the scheme is expected to cost.

**JOHANNESBURG.**—On July 29 a large audience was attracted to the Wanderers' Hall for the performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' by the Johannesburg Philharmonic Choral and Orchestral Society. Under Mr. Laurence R. Glenton's direction the work of the choir maintained its high standard. The soloists were Mrs. Stanley Anderson, Mr. Melner-Smythe, and Mr. J. Paterson.

**PRETORIA.**—A concert was successfully given by St. Andrew's Choir on August 12. Dudley Buck's 'Hymn to music,' Charles Macpherson's arrangement of 'Dunbar Gray,' and Eaton Fanning's 'Song of the Vikings,' were sung under the direction of Mr. W. S. Yates, songs were given by Mrs. J. A. Green and Mr. Owen Ashford, and instrumental contributions were made by Messrs. C. Israel, A. Wilmer, and W. S. Yates, and by Miss F. Crawford.

**SOUTHPORT.**—The Orchestral Society have arranged to hold their three Subscription Concerts as usual during the coming season, the following being the dates: November 27, January 29, and March 26. Miss Ruth Vincent and Mr. John Clarke have already been engaged, and negotiations are in progress with Mr. Alfred Cortot, the well-known French pianist. The sum of £15 was voted to the Prince of Wales's Fund.

**STOURBRIDGE.**—The Stourbridge Concert Society, conducted by Mr. George Halford, announce the following for performance during the coming season: 'St. Cecilia's Day' (Parry), 'The Black Knight' (Elgar), 'Pastoral Symphony' (Beethoven), Acts 1 and 3 of 'The Flying Dutchman' (Wagner), Act 3 of 'Tannhäuser' (Wagner), 'Hiawatha' (Coleridge-Taylor).

**VANCOUVER (B.C.).**—The prospectus of the Vancouver Musical Society, conducted by Mr. G. P. Hicks, announces performances of Brahms's 'Song of Destiny,' 'The Messiah,' and 'Elijah.'

**WILLOWMORE (SOUTH AFRICA).**—Gaul's 'The Help City' was performed with highly creditable success at the Town Hall on July 21, by the Willowmore Choral Society, a body of thirty-eight voices under the direction of Mr. H. Codner. Accompaniments were played by Mrs. H. Codner, and the solo parts were taken by Mrs. J. H. Joubert, Mrs. F. W. Baker, Mr. S. Rademeyer, and A. E. Jubb.

### Foreign Notes.

#### BUENOS AYRES.

During a performance of the well-known patriotic operetta 'La fille du tambour-major,' by Offenbach, a hostile manifestation against Germany arose and became so violent that the performance had to be stopped.

#### FLORENCE.

Some very interesting letters by Monteverde, recently discovered by Gabriele d'Annunzio, are in course of publication.

#### MILAN.

The famous French violinist, Henry Marteau (professor of the Royal High School for Music at Berlin), has been detained at Lichtenberg, Bavaria, being a non-commissioned officer in the French Army.

#### MONTE CARLO.

Under the presidency of the Prince of Monaco and Dr. Camille Saint-Saëns, a committee has been formed to provide for the wives and children of all the artists of the Opéra at Monte Carlo who are actually serving with the French colours.



## PARIS.

The celebrated patriotic poet and singer, Theodore Botel, has been authorized by the Minister of War to give recitals of his patriotic songs and poems at the military camps and hospitals.—Arthur de Greef, the popular Belgian pianist and composer, has enlisted in the Belgian Army.

## Miscellaneous.

According to Board of Trade figures the German and Austrian exports of musical instruments before the war amounted to £748,200 to the United Kingdom and £2,796,850 to other markets. Here is a magnificent opportunity for the British manufacturer.

Mr. Percy Sherwood, who had an excellent musical connection in Dresden, was in England at the beginning of the war and is consequently without occupation. He would be glad to hear, at 24, St. Edmund's Terrace, Regents Park, from any of his old pupils.

We understand that the War Office Council has arranged with Mr. C. J. Bishenden to give concerts of patriotic and other better-class British music to cheer and interest the wounded in the war hospitals.

Amongst the many who are detained in Germany by the war are Dr. Arthur G. Claypole, of Derby, and his wife, Dr. Percy C. Hull, and Mr. Benjamin Dale.

Mr. Basil Cameron Hindenburg, the English musician whose work as musical director at Torquay Pavilion is universally praised, has decided to be known in future as Mr. Basil Cameron.

The National Orchestral Association, a body of over 2,000 members, has decided to expel all German and Austrian members without exception.

The Autumn term at the London College of Music, Great Marlborough Street, opened on September 21.

## Answers to Correspondents.

L.L.T.—Our own columns, in this and the previous issue, contain abundant information as to the various National Anthems.

STEPHEN.—A caricature by Gustave Doré, of Berlioz conducting a concert of the Philharmonic Society at Paris, was reproduced in our issue of July, 1903.

HARROW.—Yes; Goldmark wrote an opera, 'The cricket on the hearth.' It was produced at Vienna on March 21, 1896.

R. B.—Herr Balling is a Bavarian. He is in Germany, and it is assumed that his connection with the Hallé concerts is at an end.

## THE MUSICAL TIMES.

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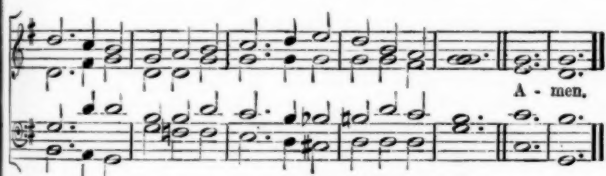
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May heaven's protecting hand  
Still guard our shore ;  
May peace her power extend,  
Foe be transformed to friend,  
And Britain's power depend  
On war no more.

2 May just and righteous laws  
Uphold the public cause,  
And bless our Isle :  
Home of the brave and free,  
The land of liberty,  
We pray that still on thee  
Kind Heaven may smile.

3 Nor on this land alone,  
But be Thy mercies known  
From shore to shore :  
Lord, make the nations see  
That men should brothers be,  
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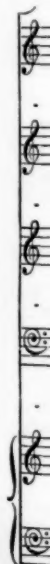
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 2. With man - ly stride we . . . march to - ge - - ther, Un -

**ALTO.**

1. The wea - ry years of thrall are end - - ed, And  
 2. With man - ly stride we march to - ge - - ther, Un -

**TENOR.**

1. The wea - ry years of thrall are end - - ed, And  
 2. With man - ly stride we march to - ge - - ther, Un -

**BASS.**

1. The wea - ry years of thrall are end - - ed, And  
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*mf*

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 - daunt - ed we press on our way, . . . God, who pro - tects our no - ble

Bel - gium is free as of old, . . . Saved by her sons' he - ro - ic  
 - daunt - ed we press on our way, . . . God, who pro - tects our no - ble

Bel - gium is free as of old, Saved by her sons' he - ro - ic  
 - daunt - ed we press on our way, God, who pro - tects our no - ble

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coun - try, Will grant suc-cess we hum - bly pray. Trust-y

va - - lour, Her name, her flag she will up - hold. In her  
coun - try, Will grant suc-cess we hum - bly pray. Trust-y

va - - lour, Her name, her flag she will up - hold. In her  
coun - try, Will grant suc-cess we hum - bly pray. Trust-y

va - - lour, Her name, her flag she will up - hold. In her night,  
coun - try, Will grant suc-cess we hum - bly pray. Trust-y sons . . .



might, new - ly born, re - - joic - - ing, Her peo - ple, u - ni - ted and  
sons of the soil, a - - wa - - ken, That fer - tile our mea - dows may

might, new - ly born, re - - joic - - ing, Her . . peo - ple, u - ni - ted and  
sons of the soil, a - - wa - - ken, That fer - tile our mea - dows may

might, new - ly born, re - - joic - - ing, Her peo - ple, u - ni - ted and  
sons of the soil, a - - wa - - ken, That fer - tile our mea - dows may

. . new - ly born, re - - joic - - ing, Her . . peo - ple, u - ni - ted and  
. . of the soil, a - - wa - - ken, That fer - tile our mea - dows may

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October 1, 1914.

## BELGIAN NATIONAL SONG.

*mf marcato.* *cres.* *p* *cres.*

free, Em - blaz - on on her an - cient ban - ner, For King, for Law, for Lib - er -  
 be, And crown the arts of peace in splen - dour, For King, for Law, for Lib - er -

*p* *cres.*

free, Em - blaz - - on on her an - - cient  
 be, And crown the arts of peace in

*p* *cres.*

free, Em - blaz - - on . . on . . her an - - cient  
 be, And crown the . . arts . . of peace . . in

*p* *cres.*

free, Em - blaz - - on the on . . her an - - cient  
 be, And crown . . the arts . . of peace . . in

*mf marcato.* *p* *cres.*

*f*

- ty, Em - blaz - on on her an - cient ban - - ner, } For  
 - ty, And crown the arts of peace in splen - - dour, }

*f*

ban - ner, Em - blaz - - - on on her an - cient ban - ner, } For  
 splen - dour, And crown . . the arts of peace in splen - dour, }

*f*

ban - ner, Em - blaz - - - on on her an - cient ban - ner, } For  
 splen - dour, And crown the arts of peace in splen - dour, }

*f*

ban - ner, Em - blaz - - - on on her an - cient ban - ner, } For  
 splen - dour, And crown . . the arts of peace in splen - dour, }





# BELGIAN NATIONAL SONG.

*mf*

3. With-in our ranks we . . fold . . our . . bro - - thers, So . .  
 4. Ah! dear - est Bel - gium, Mo - ther . . cher - - ish'd, Our . .

*mf*

3. With-in our ranks we fold our bro - - thers, So  
 4. Ah! dear - est Bel - gium, Mo - ther cher - - ish'd, Our

*mf*

3. With-in our ranks we fold our bro - - thers, So  
 4. Ah! dear - est Bel - gium, Mo - ther cher - - ish'd, Our

*mf*

3. With-in our ranks we fold our bro - - thers, So  
 4. Ah! dear - est Bel - gium, Mo - ther cher - - ish'd, Our

*mf*

long from our side kept a - part, . . Bel - gians, Bat - a - vians now u -  
 hearts and our arms thee we give, . . Free - ly for thee, be - lov - ed

long from our side kept a - part, . . Bel - gians, Bat - a - vians now u -  
 hearts and our arms thee we give, . . Free - ly for thee, be - lov - ed

long from our side kept a - part, Bel - gians, Bat - a - vians now . . u -  
 hearts and our arms thee we give, Free - ly for thee, be - lov - - ed

long from our side kept a - part, . . Bel - gians, Bat - a - vians now u -  
 hearts and our arms thee we give, . . Free - ly for thee, be - lov - ed

# BELGIAN NATIONAL SONG.



- ni - - ted In peace and friendship, heart to heart. Ne'er a -  
 coun - try, Our blood shall flow that thou mayst live. Ev - er

- ni - - ted In peace and friendship, heart to heart. Ne'er a -  
 coun - try, Our blood shall flow that thou mayst live. Ev - er

- ni - - ted In peace and friendship, heart to heart. Ne'er a -  
 coun - try, Our blood shall flow that thou mayst live. Ev - er

- ni - - ted In peace and friend - ship, heart to heart. Ne'er a - gain . . .  
 coun - try, Our blood shall flow that thou mayst live, Ev - er strong . . .



- gain shall the bond be . . sev - - er'd, That holds us wher-e'er . . we may  
 strong in thine hon - our and free - - dom, Thy sons, side by side, . . fight for

- gain shall the bond be sev - - er'd, That holds us wher-e'er we may  
 strong in thine hon - our and free - - dom, Thy . . sons, side by side, fight for

- gain shall the bond be . . sev - - er'd, That holds us wher-e'er we may  
 strong in thine hon - our and free - - dom, Thy sons, side by side, fight for

. . shall the bond be sev - - er'd, That holds us wher-e'er we may  
 . . in thine hon - our and free - - dom, Thy . . sons, side by side, fight for

# BELGIAN NATIONAL SONG.

*mf marcato.* *cres.* *Λ Λ Λ Λ*

be, With heart and voice the cry re - peat - ing, For King, for Law, for Lib - er -  
 thee, And gain thro' thee im - mor - tal glo - ry, For King, for Law, for Lib - er -

*p* *cres.*

be, With heart and voice the cry re -  
 thee, And gain thro' thee im - mor - tal

*p* *cres.*

be, With heart . . . and voice . . . the cry . . . re -  
 thee, And gain . . . thro' thee . . . im - mor - tal

*p* *cres.*

be, With heart . . . and voice . . . the cry . . . re -  
 thee, And gain . . . thro' thee . . . im - mor - tal

*mf marcato.* *cres.*

*p*

- ty, With heart and voice the cry re - peat - ing, } For  
 - ty, And . . gain thro' thee im - mor - tal glo - ry, }

- peat - ing, With heart . . . and voice the cry re - peat - ing, } For  
 glo - ry, And gain . . . thro' thee im - mor - tal glo - ry, }

- peat - ing, With heart and voice the cry re - peat - ing, } For  
 glo - ry, And . . gain thro' thee im - mor - tal glo - ry, }

- peat - ing, With heart . . . . and voice the cry re - peat - ing, } For  
 glo - ry, And gain . . . . thro' thee im - mor - tal glo - ry, }

*f*

# BELGIAN NATIONAL SONG.

King, for Law, for Lib - er - ty, for King, for Law, for Lib - er -

King, for Law, for Lib - er - ty, for King, for Law, for Lib - er -

King, for Law, for Lib - er - ty, for King, . . for Law, for Lib - er -

King, for Law, . . for Lib - er - ty, for King, for Law, for Lib - er - ty, for King, for Law, for Lib - er -

ty, for . . King, for Law, for Lib - er - ty.

ty, for King, for Law, for Lib - er - ty.

ty, for King, . . for Law, for Lib - er - ty.

ty, for King, for Law, for Lib - er - ty, for King, for Law, for Lib - er - ty.

*rall.*

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49. BAR  
50. BEN  
51. BES  
52. BLAI  
53. BLA  
54. BOOT  
55. BRE  
56. BRO  
57. BUT  
58. CAL  
59. CAM  
60. CLAR  
61. COB  
62. COLE  
63. COUL  
64. CUM  
65. DAW  
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# To Thee our God we fly

HYMN

THE WORDS BY BISHOP WALSHAM HOW

THE MUSIC BY


JAMES ARMISTEAD, Mus. Bac., F.R.C.O.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

"PRO PATRIA."

Verses 1, 2, 4, 5, 7, 9.

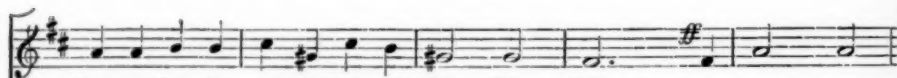
Slowly. UNISON.



1. To Thee our God we fly For mer - cy and for grace, O  
 2. A - rise, O Lord of hosts, Be jeal - ous for Thy Name, And  
 4. The powers or - dain'd by Thee With heav - en - ly wis - dom bless; May  
 5. The Church of Thy dear Son In - flame with love's pure fire, Bind  
 7. O let us love Thy house, And sanc - ti - fy Thy day, Bring  
 9. Though vile and worth - less, still Thy peo - ple, Lord, are we; And



Slowly.  
 ORGAN. *f*



hear our low - ly cry, And hide not Thou Thy Face.  
 drive from out our coasts The sins that put to shame.  
 they Thy ser - vants be, And rule in right - eous - ness.  
 her once more in one, And life and truth in - spire.  
 un - to Thee our vows, And loy - al hom - age pay.  
 for our God we will None o - ther have but Thee.

O Lord, stretch



*ff*



dim. *f*

forth Thy might - y hand, And guard and bless our Fa - ther - land. A - men.



dim. *f*

## TO THEE OUR GOD WE FLY.

Verses 3, 6, 8.

HARMONY (WITH ORGAN).

*mf*

3. Thy best gifts from on high . . . In rich a - bund - ance  
6. The Pas - tors of Thy fold . . . With grace and power en -  
8. Give peace, Lord, in our time ; . . . O let no foe draw

*mf*

U.S.A.

pour, . . . That we may mag - ni - fy And praise Thee more and  
due, . . . That faith - ful, pure, and bold, They may be Pas - tors  
nigh, . . . Nor law - less deed of crime In - sult Thy Ma - jes -

*f*

more. } O Lord, . . stretch forth . . Thy might - - y  
true. }  
ty. }

*f*

*dim.* *mf*

hand, . . . And guard and bless our Fa - ther - land.

*dim.* *mf*

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The celebrated French air for one, two, three, or four voices, with appropriate and patriotic words.

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**SYMPHONY.** *f* *Tempo di Marcia.*

**TREBLE.** *mf*

Pro-claim to ev'-ry son . . . of France, The British heart's de - sire, That

**ALTO.** *mf*

Pro-claim to ev'-ry son of France, The British heart's de - sire, That

**TENOR, (or lower.)** *mf*

Pro-claim to ev'-ry son of France, The British heart's de - sire, That

**BASS.** *mf*

Pro-claim to ev'-ry son of France, The British heart's de - sire, That

**ACCOMP.** *mf*

each new day should more enhance Our mutual friendship's fire; From year to year, as breth-ren, The

each new day should more enhance Our mutual friendship's fire; From year to year, as breth-ren, The

each new day should more enhance Our mutual friendship's fire; From year to year, as breth-ren, The

each new day should more enhance Our mutual friendship's fire; From year to year, as breth-ren, The

*p*

# PARTANT POUR LA SYRIE.

*cres.* *Repeat at pleasure.*

seed of concord sow, And long may French and Eng - lish men One gen'-rous u - nion know.

seed of concord sow, And long may French and Eng - lish men One gen'-rous u - nion know.

seed of concord sow, And long may French and Eng - lish men One gen'-rous union know

seed of concord sow, And long may French and Eng - lish men One gen'-rous union know.

*cres.* *Symphony as before*

2. A hundred years of in - tercourse Caus'd ancient hate to fade; And peace-ful commerce  
3. In crystal homes we've both display'd The pro-duce of each land All friend-ly nations

2. A hundred years of in - ter - course Caus'd ancient hate to fade; And peace-ful commerce  
3. In crystal homes we've both dis - play'd The pro-duce of each land; All friend-ly nations

2. A hundred years of in - ter - course Caus'd ancient hate to fade; And peace-ful commerce  
3. In crystal homes we've both dis - play'd The pro-duce of each land; All friend-ly nations

2. A hundred years of in - ter - course Caus'd ancient hate to fade; And peace-ful commerce  
3. In crystal homes we've both dis - play'd The pro-duce of each land; All friend-ly nations

# PARTANT POUR LA SYRIE.

in its course Brought trust and mu - tual aid, In pe - ril's hour com - bin - ing then, To  
lend - ing aid, By skill'd me - chan - ics' hand, Thus year by year, mongst bre - - thren, The

*cres.* *Repeat at pleasure.*  
quell a bru - tal foe; Al - lied are French and En - glishmen, And side by side they go.  
seeds of con - cord grow; And long may French and En - glishmen One gen - 'rous u - nion know.

The original French Words by the Authoress of the Music—HORTENSE, Duchess of St. Leu.

1.  
Partant pour la Syrie,  
Le jeune et beau Dunois,  
Alla prier Marie  
De bénir ses exploits  
Faites, Reine immortelle,  
Lui dit il, en partant,  
Que j'aime la plus belle  
Et sois le plus vaillant.

2.  
Il écrit sur la pierre  
Le serment de l'honneur,  
Et va suivre à la guerre  
Le comte, son Seigneur.  
Au noble vœu fidèle,  
Il crie en combattant:  
Amour à la plus belle!  
Honneur au plus vaillant!

3.  
Viens, fils de la victoire,  
Dunois, dit le Seigneur,  
Puisque tu fais ma gloire  
Je ferai ton bonheur.  
De ma fille Isabelle  
Sois l'époux à l'instant:  
Car elle est la plus belle,  
Et toi le plus vaillant!

4.  
A l'autel de Marie  
Ils contractent tous deux,  
Cette union chérie  
Qui seule rend heureux.  
Chacun, dans la chapelle,  
Disait en les voyant:  
Amour à la plus belle!  
Honneur au plus vaillant!

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3. Song of the new skirt. 11. Song of the brave little soldiers.		6. The white Maidens (Song with action).	
4. Song of the obliging shopwoman. 12. Song of the little prisoner.		7. The Statues (Song with action).	
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**Now sleep the Brave.**

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**SOPRANO.** How sleep the brave, who sink to rest, By

**ALTO.** How sleep the brave, who sink to rest, By

**TENOR, (vs. lower.)** How sleep the brave, who sink to rest, . . .

**BASS.** How sleep . . . the brave, who sink to rest, . . .

**ACCOMP.** *p*

all their coun-try's wish - es blest, . by all their country's wish - es blest!

all their coun-try's wish - es blest, by all their country's wish - es blest!

By all their coun - try's wish-es blest!

By all their coun-try's, all their coun-try's wish - - - es blest!

*Allegro Moderato.* ♩ = 100.

*mf* When Spring, with dew - y fin - gers cold, Re - turns to deck their

*mf* When Spring, with dew - y fin - gers cold, Re - turns to deck their

*mf* When Spring, with dew - y fin - gers cold, Re - turns to deck their



# HOW SLEEP THE BRAVE.

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

e - ver trod. When Spring, with dew - y fin - gers cold, re -

e - ver trod. When Spring, with dew - y fin - gers cold, re -

e - ver. trod, When Spring re - turns, when Spring, with dew - y fin - gers cold, re -

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

# HOW SLEEP THE BRAVE.

By fai - ry hands their knell is rung, . . . by  
 fan - cy's feet have e - ver trod. By fai - ry hands their knell is rung, . . . by  
 fan - cy's feet have e - ver trod. Their knell is rung, By fai - ry hands, by  
 fan - cy's feet have e - ver trod. By fai - ry hands, by

fai - ry hands their knell is rung, By forms un - seen, by  
 fai - ry hands their knell is rung, By forms, by forms un - seen, . . . by forms . . .  
 fai - ry hands their knell, their knell is rung, By forms un - seen, . . . by forms . . .  
 fai - ry hands their knell is rung, By forms un - seen, by

forms un - seen their dirge is sung; There Ho - nour comes a pil - - grim  
 . . . un - seen . . . their dirge is sung; There Ho - nour comes a pil - - grim  
 . . . un - seen . . . their dirge is sung; There Ho - nour comes a pil - - grim  
 forms un - seen their dirge is sung; There Ho - nour comes a pil - - grim

# HOW SLEEP THE BRAVE.

grey, To bless the turf that wraps their clay, And Free-dom, and

*Lento. J = 72. dim.*  
free-dom shall a-while re-pair, To dwell a weep-ing her-  
*dim. dim.*

*Lento.*  
her-mit there, to dwell a weep-ing her-mit there. . . .  
mit there, to dwell a weep-ing, weep-ing her-mit there.  
dwell, . . . a weep-ing, weep-ing her-mit there.  
her-mit there, to dwell a weep-ing, weep-ing her-mit there.  
*pp*

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